THE NEW YORK DRAMATIC MIRROR.

VOL. XXI., No. 538. NEW YORK: SATURDAY, APRIL 20, 1889. PRICE TEN CENTS.

NYM CRINKLE'S FEUILLETON

OUR CITY WITHOUT AN APPROPRIATE THEATRE. GEOGRAPHICAL LIMITATIONS OF THE ISLAND THAT PUSH THE HOUSEHOLDER ON TO THE SUBURBS. A YOUNG MAN WHO BELIEVES THAT THE SOCIAL AND THEATRICAL CENTRE OF THE METROPOLIS WILL BE IN HARLEM. SOME CENTENNIAL THOUGHTS AND OBSERVATIONS.

New York, the metropolis of the country, may be said to be a city without an appropriate theatre. And the reason why it has no appropriate theatre is because the conditions are so acute that no one dare say where the theatre of New York should be built, or how long it would last if it were built. Our temples of the drama are contemptible edifices, beneath the dignity of so great a city. They are extemporized edifices.

When one considers for a few moments the entirely anomalous conditions of life in New York and the geographical limitations of the island, this result is not a strange one, for it applies to almost every feature of life in our city. Our island, which is a narrow strip hemmed in by two water-ways, can grow in but one direction, and it has moved steadily from Wall Street to High Bridge with the crushing effect of a glacier. Business, commerce, manufactures overwhelm every attempt at repose and at elegance. The storehouse, the engine-room, the fabricator push the land-owner, the householder, the family altar, on and on, to the suburbs.

It is the same way with our graveyards and our churches. Our fathers buried the bones of their fathers under the old Brick Church in Nassau Street and in the graveyards of St. Paul and Trinity. Presently, the demands of commerce made them take up the remains and move them up-town, out of the dust and din of traffic. On the morrow, the monster was at their heels. Again, they lifted the remains, and took them out to Trinity Cemetery.

"Now," they said, "we are safely beyond the ravages of the money-graspers." In a very few years they found that they were compelled to sell the cemetery and distribute these much-moved bones along the banks of the Hudson.

This condition of mutability assails every attempt at permanence in New York City. I am told that when the Astor House was built men laughed at the project as a wild one, and said that no one would ever go so far out of town. Three miles away from that granite building, Mr. A. T. Stewart erected his marble palace. I remember distinctly that, when he took me through it to see the finished edifice, he remarked with pride that it would be an enduring monument in New York, and an imperishable home. To-day it is in the market, and there is a conflict between insurance companies and one or two clubs as to who shall take possession of it. The course of traffic from the Battery to the Harlem River is marked with the ruins of theatres, homes and churches. No one dare say that any particular spot in this city is insured for all time, and will afford a safe resting place for anything.

The consequence of this has been that no theatre has been built as a perpetual and enduring home of the drama. It is always built as a temporary makeshift, for the commercial man is pressing upon it, and will give more for the property than the theatrical manager. Our Opera House was started at Chambers Street, and, I believe, Palmo's was called the home of lyric drama. It jumped in twelve years to Astor Place, and N. P. Willis remarked in THE NEW YORK MIRROR, that at last opera had found rest for the soles of its feet.

Presently it jumped to Fourteenth Street, and there was erected what was supposed to be an Academy of Music, a funded, endowed and elegant abiding place for music, about which gathered the fashion, the good taste and the elegance of the metropolis. To-day it is a cheap show, and fashion, elegance and good taste have utterly abandoned the vicinity, which resounds day and night with the clamor of dance houses and the toot of dime museums.

Who is there will dare say that the expensive Metropolitan Opera House in twenty-five years will not be a nest of brokers, with a cheap circus in the centre?

The cost of ground on Broadway has been so great that any theatrical enterprise is handicapped at the start, and must be run down to the popular level of money-making, with no respect to art or permanence.

Looked at with this broad view, one can see why the theatres of New York have an extemporized appearance; why they are mere shells, over-decorated, with no stability and no promise for the future. As a rule, they are first churches, then halls, and finally, theatres.

Some twenty years ago, a company of capitalists got their eye upon the block on the North side of Union Square, where the Everett House now stands, and a vast scheme was engendered, looking to the establishment of a magnificent theatre on that spot. Dr. Moffatt, of pill fame, got in there and erected what was then supposed to be one of the handsomest private residences on the island. I do not know how many hundred thousand dollars he spent on it, but I do know that the papers at the time were full of glowing descriptions of this superb private home. I think it remained there some five or six years. It was then pulled down, and we now have the still more superb *Century* Building on the spot, and, I believe, the company of capitalists gave up their idea of founding a theatre there, mainly because there was no guarantee of permanence in its patronage. They said to themselves: "We may build this theatre of granite; we may enclose it in adamantine walls—but who, oh, who shall keep the population in its vicinity?"

In all attempts, in the future, to give New York a worthy architectural temple of amusement, the first desideratum will be locality. Where is the future centre of the city? How is one to determine where this shifting population will eventually settle itself? It has changed its centre in fifty years from Wall Street to Bleecker Street, from Bleecker Street to Fourteenth Street, from Fourteenth Street to Thirty-fourth Street, and from Thirty-fourth to Forty-second. Where will that social centre be in twenty-five years from date?

And just here I come, accidentally, as it were, upon an entirely new enterprise, of which very little has been said in the daily papers. A young man by the name of Wood has fixed his eye upon the corner of One Hundred and Twenty-fourth Street and Seventh Avenue, and firmly believes that, for the next fifty years, that will be the social and amusement centre of New York.

At first sight, this appears as preposterous as was the building of the Astor House so far from Wall Street, or the erection of the Metropolitan Malt House on the corner of Thirty-ninth Street and Broadway. My own private conviction is that, in 1924, St. Patrick's Cathedral on Fifth Avenue will be pulled down to make way for the erection of flats, and that the West End Theatre, as Mr. Wood calls his magnificent scheme, will be rented to combinations, and Mr. Wood's son will erect the future theatre of New York at Yonkers.

But, these are only my private ideas.

I met Mr. Wood the other day for the first time. He is a young man, scarcely, I think, over twenty-five, but with a cool head and a careful judgment. He told me that he had commenced to build his up-town theatre. He showed me the plans and elevation, and I was somewhat surprised to find that this theatre is to occupy a whole square; to be entirely disconnected with any stores or other enterprises; is to cost at least five hundred thousand dollars, and to be erected and finished in a style of architecture that will be an ornament to the city.

I asked myself, as I looked over these enormous plans, involving so much money, and to be carried out so far away from our present centre of interest, whether it was one of those chimerical enterprises which end in disappointment and failure owing to the impatience of the projector, and of which enterprises we have seen in this city, during twenty-five years, innumerable instances.

In the course of half an hour's conversation with Mr. Wood, I made up my mind to one or two things. One was that this was not purely a speculative project of his. He was looking to the future, and, with that peculiar American instinct, he foresaw what would take place in a few years, and had grasped the possibilities of our uptown.

"I intend," he said, "to erect a theatre, which shall be an architectural honor to the town. I intend to erect it with the definite idea that it will take ten years to establish it, as the very best and most worthy of our houses of amusement. And, in order to accomplish this, I propose to engage the best actors that are available; to form the very best stock company that has ever been seen in America and to exert all the sagacity and enterprise and to spend all the money that are necessary to secure the very best American plays, and to produce them in the very best manner possible."

Having listened to this I immediately asked myself: "What is the financial standing of this bold projector?" Of course I did not ask him that question, but afterward made some inquiry, and, to my surprise, was told that this young man was worth in his own right something like eight millions and had a father who was worth even more. So the scheme, however magnificent, is not at all an impossible one, and the mere projection of it shows, as I have said, the American instinct at predicting the possibilities of American growth and change.

A week or two ago I went to Harlem to see Mrs. Potter play Camille. I saw the performance in a ramshackle building that was fairly crowded with elegant and cultivated people. I felt, while in Harlem, as if I had been in Syracuse or Troy. I had reached an entirely new centre with new sets. I seemed to be a hundred miles away from Fourteenth Street. I found the main thoroughfare alive with people, and brilliant with the lights of their shops. I found crowds attending dime museums that I never heard of, and saw the spires of new churches pointing upward down all the side streets. I had got into a new neighborhood, and my companions spoke of the city as something afar off.

And yet, this locality was an integral part of New York, and there stood its ramshackle temple, which looked from the street like a livery stable, and, in it, were assembled probably fifteen hundred cultivated and refined people of Harlem, who had no other temple of amusement in all their domain.

The reasonable probability is that they all prefer to see a new play or a great actress at their door than to ride seven miles to enjoy it or her. And hitherto, these 250,000 people who stretch across the northern end of this island have had to endure forty or fifty minutes of elevated railroad and seven miles of travel in order to attend the New York theatres. It should be remembered that the whole scope of the island from Harlem River to Eightieth Street is a domain of homes. Up to the present moment the storehouse, the warehouse and the factory have not encroached upon them. The probability also is that this condition of domesticity will remain undisturbed, comparatively, for the next twenty-five years.

It is not, therefore, a bad scheme for somebody to plant a great theatre in their centre. The project of Mr. Wood is of so large a scope and means so much, that nearly all the daily chroniclers have looked at it with fear and trembling. But I am satisfied that the young man has a far-seeing mind.

As to his theatrical sagacity or commercial prudence, I have nothing to say at present; but I understand that he is quietly making contracts with actors and that he expects to open his West End Theatre sometime in next October with a stock company and an American drama. I believe he has signed a contract with Maurice Barrymore, with Frederick Paulding and with Miss Alice Fisher.

It is, perhaps, a comforting thought to the dramatic critic of New York that he "cannot live alway." The prospect of future travel and work in chronicling the plays of New York tires him, even at this early day. The critic of 1900 will have to send his copy from One Hundred and Twenty-Fourth Street, let us say, or, perhaps, from Riverdale.

But, hold! Where will he have to send it? Is there any guarantee that the newspapers will not move uptown at the same pace with the theatres? Must the magnificent buildings of the *World* and *Herald* and *Tribune* and *Times* lag behind the general movement of the whole island?

Will anyone dare say that the *World* and *Herald*, which already have their sub-offices uptown, will not in twenty years have to move their main offices up there? Dare Mr. Pulitzer guarantee that in twenty years his new *World* building will not be a bonded warehouse, and that the marble *Herald* building will not be given up to naval stores? Perhaps, after all, the critic of the next century will have an easy time of it. He will live on Washington Heights and shoot his copy through a pneumatic tube from Riverdale over to his magnificent newspaper establishment on the banks of the Spuyten Duyvil.

These are all Centennial thoughts. They are stirred in me by the clamor of the present celebration. And, while I foresee the magnificent future of theatrical architecture and theatrical management, I am somewhat at a loss to foresee the future of dramatic art itself. Who is to be American actress of 1900? Will any of the present generation reach an equivalent uptown greatness with the theatre itself? Will Our Mary be giving lessons in elocution at New Brighton? Will Mr. Nat Goodwin have his own Comedy Theatre on the Bronx? Will Mr. Hoyt have bought up the whole of Westchester County, and built a manorial castle on the Palisades? Will Mr. Alfred Ayres have developed enough pupils to populate Tarrytown with genius? Will Maggie Mitchell still be playing Fanchon, and Lotta kicking up her heels for posterity?

These are questions that, I confess, baffle me. I see, in my imagination, the two houses of the Vanderbilts on upper Fifth Avenue given up to lodgings. The dentist has sat down by their side, and the lodging-house keeper overlooks their nurseries. The occupants have fled to the upper Hudson. The sound of waffles and the cheap-clothing man resounds at the gates of the park. But, where, oh, where, is the American play, and the American actor? Have the years evolved a Bernhardt, a Forrest, a Talma, a Salvini, or have they, in their ceaseless grind, only reproduced the inevitable Irving and the perennial Maggie Mitchell?

NYM CRINKLE.

THE GIDDY GUSHER PAPERS.

"The Giddy Gusher Papers" is the title given to the collection of sketches by the late Mary H. Fiske, which THE DRAMATIC MIRROR has just published in a 12mo. volume. The preparation of the book was undertaken in response to many requests from readers of THE MIRROR and members of the profession, and with a view to placing the most brilliant and characteristic productions of the gifted writer in worthy and permanent form.

"The Giddy Gusher Papers" contains half a hundred sketches, humorous and pathetic, carefully selected from the four hundred articles contributed to THE MIRROR by Mrs. Fiske, and covering a wide range of subjects that possess both a general and a professional interest. The work also contains a number of epigrams and sentimental and philosophical reflections, culled from all the author's writings, besides the famous scene from her play of Philip Herne, in which "Tiger Lily's" race is described.

It is believed that the friends and admirers of the Giddy Gusher will find these Papers a source of genuine pleasure, and that the work will serve to perpetuate the name and fame of one of the brightest and most versatile journalists that ever lived.

ATHENÆUM COMPANY IN LONDON.

"We have just received the following cablegram," said William Harris, of Rich and Harris, to a MIRROR representative, as he handed out a cable on which was written:

Rich and Harris:

Can arrange with two legitimate theatres for Howard Athenæum Specialty company, commencing on June 2 for three months. COONEY.

"That is from our agent in London," he continued, "and it means that we could go over this Summer if we desired. But I am quite positive that we will not be able to do so. We do not close in Chicago until June 2, and I am of opinion that we shall have to defer our trip until next Summer.

THE NEW YORK
DRAMATIC MIRROR.
THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

PUBLISHED EVERY WEDNESDAY

At 145 Fifth Avenue, corner of Twenty-first Street.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.—Twenty cents per agate line. Discounts allowed for three, six and twelve months' continuance. Professional cards, $2 per line for three months. Reading notices (signed "Com."), 30 cents per line. Terms cash. Rate cards and further particulars mailed on application. Advertisements received until 1 P. M. Tuesday.

SUBSCRIPTION.—One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents. Foreign subscription, $5 per annum, postage prepaid.

THE MIRROR is sold in London by our agents, the International News Company, Bream's Building, Chancery Lane, and in Paris at the Grand Hotel Kiosques.

The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, postal note or registered letter, payable to THE NEW YORK DRAMATIC MIRROR.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - APRIL 20, 1889

The Mirror has the Largest Dramatic Circulation in America.

WE WILL CELEBRATE.

THE DRAMATIC MIRROR will join in the great celebration of the WASHINGTON CENTENNIAL by presenting several illustrated articles on the theatre in America one hundred years ago.

We also give notice that THE DRAMATIC MIRROR for the week ending May 4 will be published on Monday, April 29, instead of on Wednesday. This change of date is necessitated by the centennial holidays.

Advertisers are notified that announcements to appear in that issue must be sent to this office not later than Saturday, April 27, and correspondents are requested to mail their letters so as to reach us on the preceding Friday.

AU REVOIR.

MR. EDWARD HARRIGAN said *au revoir* to his public at the Park Theatre on Saturday night, when his occupancy of that house terminated. He took occasion to explain that it might be one or two seasons before he should be established permantly in a theatre of his own, and he stated that he held several new plays in reserve awaiting the opportunity of presenting them under favorable auspices.

Mr. HARRIGAN has done yeoman's service in his work of amusing New Yorkers. He originated and developed a style of play that is indigenous and successful. He has done, within the limitations of his own peculiar field, more for the American drama than any of his contemporaries.

We hope that the realization of Mr. HARRIGAN's plan of building a handsome home for his productions will be achieved at an early day. We cannot long spare such a prolific and skilful author-actor from the local stage. Mr. HARRIGAN is one of New York's institutions. He is as distinguished as the obelisk, and far more useful. If he will eschew his ambition to write romantic dramas and stick to the inimitable local pieces in whose invention he stands alone, there will be years of prosperity in store for him on his return.

COMPARATIVE EARNINGS.

ACTORS are paid better on the average than authors or journalists. The stars of the stage make more money than the stars of literature, while the rank and file are remunerated twice as liberally as the hacks of the press. And yet they are not much better off, after all.

A journalistic statistician has been at some pains to estimate the incomes of men and women who are accounted successful in the various professional activities. He finds that $3,000 is accounted a good year's return by the author, while the journalist who earns $4,000 considers himself in clover. The average salary of the popular preacher is $3,000. From $3,000 to $5,000 is the range of income of the relatively successful leading man or woman, for instance, received during a period of seven or eight months.

Of course the actual amount of mental labor and the hours of work expended by the author, journalist and preacher are greatly in excess of that demanded of the actor. But of the latter a more marked and highly developed natural endowment is required and this offsets, unequal though it may appear to be, the extra labor performed by members of the other professions; while the uncertainties attendant upon theatrical life, the scarcity of ups and the prevalence of downs also tend to reduce its compensatory advantages to the general level.

Actors' salaries are by no means excessive. If anything the scale is too low. But this opinion is not likely to find a lively response in the generous managerial breast.

THEY SHOULD CLOSE.

IT is not often that the Rev. Dr. HOUGHTON asks anything of the profession, although he has performed innumerable services for them at his Little Church Around the Corner.

The good clergyman now, however, sends an appeal to our managers to close the theatres on Good Friday night, the most solemn date in the ecclesiastical calendar. He says, in his letter of request, that compliance will please him far more than anything that could be done for him personally.

We hope that as many managers as are able will act upon Dr. HOUGHTON's suggestion. It will be a small return for the heavy obligations to this priest under which the profession rest, and it will also be an act of deference to the sentiment of a large portion of the public that gives support to the theatres.

All question of religious feeling aside, our managers will find it to their best interest to close on Good Friday. It is always a bad night from a financial point of view, and, therefore, the pecuniary sacrifice is hardly worth considering.

It is to be hoped that the response to Dr. HOUGHTON's demand will be very general.

WHERE IS HE?

WHAT is to be done for new plays—good plays—next season? The market was never so barren as it is just at present.

The bow of promise over the foreign horizon for which our managers look when in perplexity fails to materalise. Paris has distinguished itself by a season of unprecedented unproductiveness. London has become a dramatic desert, without an oasis.

No disposition seems to be manifested by the devoted band of dramatists here at home to take advantage of the somnolence of their *confreres* in the effete old world. Their inadequacy, incapacity, supineness—what you will—was never more conspicuous.

Those of our managers that provide the public with new material are at their wits' end. They frankly confess that they do not know where to turn for supplies.

The time is ripe for the long delayed appearance of the native dramatic author who is to give our stage something to be proud of. But where is he?

FIRST HONOR THE GREAT.

AND now a movement has been started to erect a statue to the memory of LESTER WALLACK. An association, for the purpose of collecting funds and carrying out the other details of the proposed work, has been formed by thirty-four women, prominent in New York society, and they have issued an appeal to the public for contributions.

There can be no objection to a statue of Mr. WALLACK if his friends and admirers choose to subscribe the requisite $15,000 and set it up somewhere in our city. Mr. WALLACK was a finished comedian, a leading manager and his name is intimately associated with metropolitan theatrical history during a period of active progress and great importance.

But we will not be thought ungracious to the memory of a popular favorite, who disappeared but recently from our midst, if we suggest that the raising of a public monument to him, at the present time, would be somewhat absurd.

There is not now a statue to any actor in the streets or parks of this city. Obviously Mr. WALLACK should not be chosen as the first to be thus honored. Guidance in such a matter should not be received from impulses of friendship or affectionate remembrance. The great actors should be placed in enduring bronze before the favorite of society is so perpetuated.

The gross impropriety of raising a statue to Mr. WALLACK while FORREST and the elder BOOTH and CUSHMAN are neglected must forcibly strike every person that reveres the stage.

An effort is now on foot to place a statue of CUSHMAN in one of our parks. The women whose names are identified with the WALLACK monument might better show their appreciation of the greatest actress our country has produced by aiding in that work, than to divert interest from that worthy object by asking the public to contribute for a monument to an actor who did not belong to the first rank.

When we have statues of CUSHMAN and FORREST it will be time enough to discuss the propriety of casting Mr. WALLACK in bronze.

BRAVA! MRS. POTTER!

MRS. POTTER is to be credited with having successfully resisted a temptation to secure a cheap advertisement—a temptation such as few of the sisterhood of "society" stars, to which she belongs, would be similarly able to face.

Some time ago a thief entered Mrs. Potter's room in a Washington hotel and stole as much of her jewelry as he could find. He was caught, tried, convicted and sentenced to two years in the penitentiary.

The thief's lawyers, supposing that Mrs. POTTER would be glad to secure some free notoriety in connection with the case, confidently approached her with a request to call on President HARRISON and plead for the criminal's pardon.

To the legal man's surprise, astonishment and grief, Mrs. POTTER refused point-blank to interfere with the course of justice. She had undergone a good deal of trouble and inconvenience to assist in securing a conviction, and she could not see why she should try to cheat the law or save a professional robber from the punishment he richly deserved.

Even the precedent afforded by Miss DAVENPORT's recent application to the Governor of Tennessee for the liberation of the light-fingered gentleman who made off with her diamonds had no influence on Mrs. POTTER's determination.

Wherefore, we congratulate Mrs. POTTER on this striking evidence of her good sense and good citizenship.

PERSONAL.

DAVENPORT.—Mrs. E. L. Davenport is in the city.

STANLEY.—Alma Stuart Stanley has lost her mother.

BURTON.—Carrie Burton will soon join the McCaull Opera company.

LINGARD.—Nellie Lingard returns to this country in the latter part of May.

MULDENER.—Louise Muldener has been engaged to support Marie Wainwright next season.

BRANDON.—Olga Brandon will accompany the Kendals when they come to this country next season.

ELIOT.—Where is Max Eliot, of Boston? Opinion seems to be divided between Hong Kong and Bermuda.

SULLIVAN.—John T. Sullivan has been engaged by Gus Pitou as leading man for Rose Coghlan next season.

COE.—Isabelle Coe has been engaged by Nat Goodwin to play Kate Forsythe's part in A Gold Mine next season.

PAULDING.—Frederick Paulding has been engaged by A. H. Wood for the stock company of the new West End Theatre.

FALKLAND.—Arthur Falkland and his wife (Maida Craigen) will sail for England May 15 on the *City of Paris*. They think of locating permanently on the other side.

FARRELL.—Tony Farrell, the comedian, has not yet signed for next season. Mrs. Farrell intends resting the remainder of the season, devoting herself entirely to the study of music.

BARRYMORE.—Negotiations are pending between Maurice Barrymore and A. H. Wood, by which the former will most probably become the leading man of the stock company of the new West End Theatre in Harlem.

RITZMANN.—Charles L. Ritzmann, of 943 Broadway, has just received from England a large assortment of photographs of Ellen Terry as Lady Macbeth. Mr. Ritzmann's collection of celebrities is fairly bewildering.

HARRIGAN.—When the curtain descended on the last act of The Grip last Saturday night, Edward Harrigan, in response to numerous calls, appeared before the curtain and made a short speech, in which he thanked the audience for their courtesy. He stated that he might be absent from the city for a year or so, but that he hoped to see them all again. He had two or three new plays, but he did not care to risk them in his present quarters. He preferred a parlor theatre to a hen-roost.

TURRIAN.—Nellie Wilmot, formerly of the Said Pasha company was married last week to Charles Turrian, a young Washington artist.

STUART.—Clinton Stuart is adapting a French play for Mrs. James G. Blaine, Jr., and is also revising his adaptation of Pailleron's La Souris.

COGHLAN.—Rose Coghlan is resting this week. Wilton Lackaye takes advantage of the interval to play in The Skirmish Line in Philadelphia.

LOGAN.—Celia Logan is the author of an interesting story entitled "Her Strange Fate," which has just been published by Belford, Clarke and Company.

CARHART.—James L. Carhart, who has made a very favorable impression during the past season, for the character work he has done in Lights of London, is at liberty.

MADDERN.—Minnie Maddern began rehearsals of Featherbrain on Monday at the Lyceum. The comedy will be produced on May 6 at the Madison Square.

EYTINGE.—Rose Eytinge has been specially engaged by Gustave Frohman to play Mother Frochard in The Two Orphans, in support of Kate Claxton, beginning on May 6 at the Windsor.

LINGARD.—The friends of Nellie Lingard, the soubrette, will be surprised to hear that on the 3d inst., she was married at the Registrar's Office in Brixton, England, to George Beauchamp.

CAMERON.—Beatrice Cameron is said to look very lovely as Anne in Mansfield's Richard III. On the first night she received many beautiful flowers, including a basket from the Duke of Newcastle.

EVANS.—Lizzie Evans did not sail for Europe on Tuesday last on the *Alaska*, as she had contemplated. She remained in this city and intends devoting the Summer to her singing and dancing lessons.

AMES.—Annie Louise Ames is convalescing from a severe illness at her residence in Boston, Mass. Miss Ames is soon to be married to Jean Jacques, manager of the Waterbury and Birmingham opera houses.

POWERS.—James T. Powers will sail for Europe about June 10 to remain abroad two months. His time will be devoted entirely to pleasure. He will visit the Paris Exhibition and make a tour of Italy.

SPIES.—J. J. Spies will pay a visit to his home in Baltimore this week, and in case the Baltimore firemen decide on marching in the Centenial Inauguration parade he will don the fireman's cap for that occasion.

ERRINGTON.—The members of the Gaiety Burlesque company have subscribed a large fund for the erection of a monument over the grave of Bertha Errington, the chorus girl, who died in Brooklyn about a month ago.

FRAIL.—Horace Frail, the tenor, who will be remembered in this city for his solo singing in "In the Chorus Still I be," in Adonis, died recently at his home at Hopkington, Mass. He had not been on the stage for over a year.

MERRICK.—May Merrick, of the Two Sisters company, received notice of her mother's death just before going on the stage at Detroit, last Friday night. There being no understudy for her part she was compelled to face the ordeal.

BOOTH.—Edwin Booth resumed his tour this week at Cleveland, Ohio. The Booth-Barrett combination are to dedicate the new California Theatre in San Francisco, on May 13, and close the season at Helena, Montana, on July 6.

REED.—Addie Cora Reed, who has been a prominent member of the Casino's traveling detachment this season, has not re-engaged with Manager Aronson, as erroneously announced by some of the papers. Miss Reed will be at liberty after May 1.

BARLOW.—Billie Barlow, the burlesque actress, was seriously injured while horse-back riding in Denbigh, England, recently. Her horse got frightened at an engine and ran away, colliding with a wall, and the actress was thrown to the ground. She is reported to be out of danger.

MCCAULL.—John A. McCaull sailed for Europe last Saturday on the *Umbria*, partly for his health, and partly to secure some novelties for the Summer season. He will be gone about ten weeks. In Hamburg he will see Dellinger's new opera, Captain Fricasee, which he may secure for this country.

LANGTRY.—A slight fire in Mrs. Langtry's house on West Twenty-Third Street on last Thursday afternoon, did damage to the extent of $500. The flames were caused by the wind blowing a window curtain against a gas stove. Stage costumes valued at $3,000 were in the room where the fire started, but they were not injured.

FORT.—Gertrude Fort, leading lady with the John Wild company, has received an offer to star next season from a well-known Philadelphia manager in a new musical comedy. Her work in Running Wild has secured her very favorable mention from the Southern and New York press, besides several offers of engagement. The company was unable to play in Savannah owing to the recent conflagration in that city.

THE USHER.

Mend him who can! The ladies call him, sweet. In Ushering
—LOVE'S LABOR'S LOST.

Coquelin made many friends during his return visit, and intensified the liking he formed for this city at the beginning.

Before leaving he announced his intention of coming back next season on a trip to be devoted solely to pleasure.

He will play but once, and then at a benefit for the Actors' Fund, whose charitable work has enlisted his active sympathy and practical interest.

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The music of The May Queen, which I heard the other night for the first time, is pretty, if not strikingly original; but the book is positively the worst of all the bad libretti I can call to mind.

Devoid of plot, hopelessly incoherent, innocent of humor, ineffably dull in the matter of dialogue, it stands as a monumental example of the dreadful rubbish comic opera lovers have become accustomed to within the past five years.

The May Queen will be continued until the early part of next month, when The Clover, by Von Suppe, will be produced. The music of this piece is stated to be delightful, but of the merit of the book nothing is said.

✣

The announcement that Digby Bell and his wife will leave the McCaull company on the 1st of May is likely to create surprise, for they were generally supposed to be serving a life sentence in that organization.

Mr. Bell tells me that his relations with Colonel McCaull are still amicable, and that his resignation is purely a move in the direction of business policy. He sent in his notice on Saturday, a few hours before the manager sailed on the *Umbria*, and its acceptance was immediately returned.

✣

I am reliably informed that Mr. Bell's reason for severing his connection with a manager in whose service he has been ever since the McCaull-Ford light opera experiment at the old Bijou Opera House, about eight years ago, rests upon a difference of opinion concerning the meaning of his contract.

Mr. Bell is engaged as "leading comedian," but he hasn't been anything but a following comedian since the exaltation of the altitudinous Hopper. Each season, of late, he has been walking around for ten or twelve weeks doing nothing for his salary—a form of profitable but innocuous desuetude at which his artistic spirit rebels.

And so he has resigned, with the intention of swimming in other waters. Bell is a capital singer and a clever actor. He will not be looking long for such an engagement as he is entitled to.

✣

Referring to my remarks last week as to the absence of training and talent in the calculations of comic opera managers, a correspondent writes:

As I am neither a dude nor a bald-headed imbecile, I fully endorse the sentiments you express. It is to be hoped that the day will come when the female leg will be transported to Jericho and the intelligent portion of an audience will be permitted to enjoy the acting and singing of genuine artists.

I have no objection to the continued sojourn of the female leg, provided it supports a decent amount of talent and brains. It is the worship of the conspicuous calf to the exclusion of the cerebrum that excites righteous dissent.

✣

Harry Edwards left Mrs. Potter's company last week, when the regular season's contracts of the company came to an end. Mrs. Potter wished to re-engage Mr. Edwards, but he was averse to continuing on a greatly reduced salary. There was a mighty cut all round, by the way. The season has not been profitable for Mrs. J. B. P.'s manager.

✣

Mr. Edwards, I hear, is collecting and editing a large number of stories and poems by professionals, that have appeared in the newspapers during the past ten years. He has already secured enough material to fill four thick octavo volumes, the publication of which will probably be undertaken by the Scribners.

✣

In spite of conflicting rumors respecting Helen Dauvray's return to the stage, I am in a position to state that she will go out next season, as at first announced, and in spite of Mr. Ward's protests.

Like many other actresses who have married and signified their intention of retiring forever from the footlight's glare, Miss Dauvray cannot resist the allurements of her old life, and although her husband, the ball-tosser, is opposed to the idea *in toto*, she intends to go back to her old love.

Miss Ward is still selecting her company. She said yesterday that One of Our Girls will be made the feature of the season, notwithstanding the fact that she doesn't care for her part in it, which she thinks is inferior to the role that Sothern created in the original production.

Miss Ward would like to play the Lady Teazles and Peg Woffingtons, but she is wise in her generation, and realizes that the public don't want her in them.

✣

Joseph's Sweetheart hasn't been a startling success at the Boston Museum. It comes off after four weeks of attenuated business, on Saturday night. Perhaps Manager Palmer will be able to convert it into a success with his tact, taste and talent, if he puts it on at the Madison Square next season.

✣

Maurice Barrymore is negotiating with Mr. Wood to occupy the post of leading man at the West End Theatre, in Harlem, next season.

The matter was not closed yesterday, but the probability is that an agreement will be speedily effected.

I thought that Mr. Barrymore had already plighted his troth to Manager Palmer for next season, and that he would appear as Captain Swift in the traveling company.

✣

Marshall P. Wilder tells me that he doesn't want his performance, set down for next Tuesday afternoon at Palmer's, referred to as a benefit. He calls it his "annual matinee," and doesn't think it smells half so sweet by any other name. Wilder's book, by the way, will be published by Cassell and Company early in June. He calls it "People I've Smiled With." That title ought to sell a copy to every toper in town.

THE NEW YANKEE PLAY.

The first production of Rich and Harris' new play, entitled, Old Jed Prouty, by William Gill and Richard Golden, will occur at Bangor, Me., on next Monday night. Richard Golden will star in the piece and will be supported by Charles Bowser, Dora Wiley and a selected company.

The initial presentation will have the advantage of complete scenery and mechanical effects, together with ample advertising material. The piece will be given a trial for four weeks of important stands, including a week at the Walnut Street Theatre, at Philadelphia, and will probably have a Summer season at the Fifth Avenue, this city.

The play is purely a Yankee one, and it delineates the sentiment as well as the humorous phases of a Yankee home in the Yankee town of Buckspoit, Maine, where the scene of the story is laid.

THE CAT KING.

Leona Clark, the cat king, arrived in this country from England last week and gave a private entertainment at the Standard Theatre on Saturday morning, previous to his regular appearance this week with the Boston Howard Athenæum company.

He told a MIRROR reporter after the performance that it took him three years to train one cat, and having proved that a cat could be trained there was only one thing left to train—a woman.

Mr. Clark said that coming over he lost one of his thirty-eight cats, ten of twenty-six canaries and ten of ninety pigeons, the latter having been trained by Mlle. Tina. The cats are of various nationalities, Spanish, French, Russian, English, etc. Of these only six have been trained to do tricks with the forty mice and rats brought over for that purpose. The cats require four gallons of milk a day.

After his American engagement Mr. Clark will return to Europe in time to open in Paris on June 26 and give performances during the Exposition.

MR. HILL FINDS A NEW STAR.

Manager J. M. Hill has secured another dramatic unknown of the female persuasion who, he thinks, is going to knock spots out of Mather, the seceder, and requite him in purse and feelings for the loss of his first Shakespearean star.

The name of the new speculation is Gladys Bird, but she will be known on the stage as Gladys Ormé. She is a girl of fifteen, who has not yet outgrown short dresses. She is pretty and remarkably clever. For some time past Gladys has been under the tuition of a female elocutionist of this city, who has taught her to read without robbing her, as yet, of her natural grace and charm.

At an entertainment the other night in Hardman Hall, Gladys appeared in some scenes from Romeo and Juliet, with Frederick Paulding as the lovesick Montague. She showed rare aptitude and a delicate sensibility which delighted the spectators. Her extreme youth, of course, militated against the expression of the intensity of the grand passion—what, indeed, can she know of it yet?—but there was an intelligence, subtlety and charm about the performance that betokened the presence of talent of a phenomenal character.

Such rôles as Parthenia and Viola she might play efficiently even now, but to assign her the Juliets and the Lady Macbeths at the present time would be putting Melpomene into pantalettes.

Mr. Hill will keep Gladys in retirement for a while, to give her opportunity for further progress. Then she will be sprung on the public *à la* Mather.

A MAY WEDDING.

Rumor, aided and abetted by the newspapers, has pronounced Fanny Davenport and Melbourne McDowell man and wife several times during the past twelvemonth, and each time rumor was premature. Now, however, the marital plans of the distinguished actress are fixed, and THE DRAMATIC MIRROR enjoys the privilege of first making them public, with full authority.

The marriage of Miss Davenport and Mr. McDowell will take place during next month in this city. The ceremony will be performed by the Rev. Dr. Houghton at the Little Church Around the Corner, in the presence of a few relatives and friends.

In order to hasten the event, Miss Davenport has subjected her professional engagements to some alteration. She will close her season at Omaha, and by canceling her Philadelphia date, reach the city earlier than was first intended. Immediately after they are united, Mr. and Mrs. McDowell will go to Canton, Pa., for their honeymoon, which will continue during the entire vacation period. Miss Davenport's beautiful Summer home, "Hillside," is at Canton, and it is now undergoing a thorough overhauling in order that everything shall be in readiness for the happy pair.

Mr. McDowell, who has had the good fortune to win Miss Davenport's affection, is a stalwart, handsome actor who, during the past few seasons, has come rapidly to the front. He joined Miss Davenport's company when Fedora was in the heyday of its popularity, and played successively in that piece the parts of Serieux and Loris Ipanoff.

When La Tosca was produced at the Broadway, Mr. McDowell acted the artist, but this season he has played the more important and exacting role of Scarpia, and with genuine success. He enjoys the distinction of being "featured in the bills."

Miss Davenport is a tall woman; Mr. McDowell is a tall man. Both are handsome, both are ambitious, and no doubt each finds in the other a similarity of tastes. Their ages are nearly the same.

COL. MILES AT ST. PAUL.

Col. R. E. J. Miles, manager of the Grand Opera House at Cincinnati, is in St. Paul, Minn., directing the production of Percy Meadows' new musical comedy, High Tide. The piece is a satire on life at Asbury Park during the Summer season.

Col. Miles built the first theatre in St. Paul in 1856. He was the star and manager of the venture. It was a rude structure, made by placing boards on end and covering the enclosure with a canvas roof. The veteran manager named it the People's Theatre. It had an excellent stock company, and many stars played there. Louis Aldrich played an engagement at this pioneer theatre as the American Roscius, under the name of Master Moses, in Richard III. In 1860 the People's was burned down.

While renewing his acquaintances, Col. Miles met Mr. George H. Colgrove, correspondent for THE DRAMATIC MIRROR, who showed the veteran a ticket of admission to the People's Theatre, on the back of which was the signature of his brother, A. Colgrave, who was then an official of the old house.

EDWIN BOOTH RESUMES.

Edwin Booth opened as Iago in Othello at the Euclid Avenue Opera House, at Cleveland, on Monday night last, before the largest and most enthusiastic audience that ever assembled in that theatre. Mr. Booth received an ovation as he appeared in the first scene. His impersonation of Iago was equal to that of his best days. Between the acts Mr. Booth said to a reporter that he never felt better in his life. "I am a boy again," he said. "No more paralysis for me. I have given up smoking altogether. It was a pretty hard struggle, but I have conquered and feel infinitely better. I am confident tobacco was the sole cause of my trouble, and that it was merely temporary." Mr. Booth says he will fill all his engagements this season.

THE MIRROR IN EUROPE.

Americans in London will find THE DRAMATIC MIRROR for sale every week by the International News Company, Bream's Building, Chancery Lane. The continental agents of the same company handle it in Berlin and Vienna. In Paris it is sold at the Grand Hotel Kiosques.

PROFESSIONAL DOINGS.

MRS. E. L. FERNANDEZ removed last week to her new quarters in Klaw and Erlanger's Exchange.

SARAH BERNHARDT is studying the part of Lena Despard for a French dramatization of As In A Looking Glass.

THE Sweet Lavender company is resting this week. It will resume its season on Monday at Marlborough, Mass.

E. H. SOTHERN and company left this city on Sunday last for San Francisco, where they will open on next Monday night.

ADELAIDE MOORE has secured the American rights of The Love Story, which she intends to produce in Boston about the end of May.

GUSTAVE FROHMAN has offered McCaull's Opera company a large certainty to play for two weeks at the New Metropolitan Theatre, Denver.

JULIA ANDERSON has re-engaged Harcourt Verne for her coming starring tour. Mr. Verne made a hit in the comedy parts last season.

CHARLES M. KURTZ, the art writer, has finished the libretto for a three-act comic opera, the music of which is now being composed by Laura S. Collins.

HARRIGAN'S Park Theatre company is resting for two weeks prior to opening their road season at the Amphion Theatre, Williamsburg, on the 29th inst.

CHARLES L. HOWARD is contemplating a production of Fun on the Bristol at the Bijou Theatre during the Summer. Many of the original cast will be secured.

H. WAYNE ELLIS has rented Harrigan's Park Theatre for a short season, and will present there, most probably on the 27th inst., his latest Southern patriotic play, Loyalty.

WEDNESDAY matinees will shortly be a feature of Proctor's Twenty-third Street Theatre, owing to the general demand for seats to witness Neil Burgess' performance in The County Fair.

HE, SHE, HIM AND HER packed the new theatre in Birmingham, Conn., last Saturday night. This new house is under the control of Jean Jacques, the Waterbury manager, and is very pretty and complete.

THE following members of Edward Harrigan's company will accompany him to San Francisco: Annie Yeamans, Emily Yeamans, Joseph Sparks, George Merritt, Billy West, the Burke Brothers, and John Decker.

ETHEL CHIROCHI, a little professional, was selected from her class in the Fortieth street school for the honor of meeting President Harrison during the coming Centennial celebration. Ethel is an excellent reader.

T. E. MILLS has purchased the spectacle of Zozo from C. R. Gardiner. Mr. Mills will produce a new version of this piece by a well-known dramatist next season, and will present it with entirely new scenes and costumes.

A PRONOUNCED hit—artistically and financially—was made by Mlle. Rhéa in The Case Vidal last week at Albaugh's Opera House, Washington. Her audiences were largely composed of the *haut ton* of the National Capital.

THERE is quite a demand from theatre managers all over the country for Charles Bowser, in Cheek, for next season, to judge by the letters which Gustave Frohman is receiving asking for time. The tour will begin in August next in this vicinity.

STRUCK GAS, under the management of E. D. Tannehill and John Ryley, will begin a Summer tour of twelve weeks on April 29. Halifax and St. John, N. B., will be among the cities visited, and the same management will have the control of the play next season.

FRANCIS WILSON came from Philadelphia on Saturday and remained here Sunday and Monday. He reported himself as being much pleased with the progress made in getting up the scenery, properties and costumes for his production of The Oolah. Everything is well advanced.

THE following people have been engaged to support Dan Packard in the new musical farce-comedy by that gentleman, entitled The Latest Racket: Charles Eastwood, Gus Raymond, J. P. Tucker, Miss L. E. Hawthorne, Lulu Freith, and Walter Phillips, musical director. The season will open about the 26th inst.

ARTHUR REHAN'S COMPANY will play a supplementary season of four weeks in Canada shortly, opening at Halifax, on May 24, and visiting Yarmouth, St. John, Fredericton, Moncton, and the usual points in that territory. Next season Mr Rehan will add Samson and Delilah and The Lottery of Love to his repertoire.

ON account of the numerous demands for seats for matinees during the Centennial Inauguration celebration, Manager Frank W. Sanger has decided upon giving two extra matinee performances of Little Lord Fauntleroy at the Broadway Theatre on Monday, April 29, and Tuesday, April 30.

THE Pugtown Band of the Si Perkins company, while parading in Philadelphia on the 8th inst., encountered Mayor Fitler in his carriage in front of his office at Fifth and Chestnut Streets. The noise of the band frightened the Mayor's horse, and his Honor thereupon ordered the musicians' arrest, as they were parading without a permit. The members of the band took to their heels, only two of them being taken into custody. They were afterward released.

H. B. THEARLE, the Chicago manager, who for years past has imported and toured a large number of foreign attractions, will be occupied the coming Summer season with his elaborate pyrotechnical productions. At San Francisco he will show The Siege of Sebastopol, at St. Louis The Last Days of Pompeii and at Atlantic City, N. J., The Great Fire of London. Mr. Thearle will be manager of the new theatre now being built at Englewood, Chicago's largest suburb, and is also negotiating with a well-known London actress for a tour of this country.

AT THE THEATRES.

STAR—THE HENRIETTA.

The Henrietta was revived at the Star Theatre on Monday evening. The occasion was honored by a fair sprinking of first-nighters throughout the auditorium, as there was no novelty on the *tapis* for the current week. Moreover, the present engagement is the last opportunity to enjoy the joint appearance of Stuart Robson and William H. Crane, as they are to separate after a long and profitable partnership.

So far as the merit of the piece is concerned, we can only reiterate the opinion expressed in THE DRAMATIC MIRROR when The Henrietta was originally produced at the Union Square Theatre on September 26, 1887. It is one of the best American comedies that has been written during the past ten years, and the author, Bronson Howard, is to be congratulated on its great artistic and financial success.

There have been some changes from the original cast. Frank Losee has replaced H. J. Lethcourt as Dr. Parke Wainright, and George Woodward has been substituted for Frank Tannehill in the role of the Rev. Dr. Murray Hilton. The feminine portion of the cast has also undergone several alterations. The famous "drop" of the charming widow, Mrs. Cornelia Opdyke, is now manipulated by Ellie Wilton instead of Selena Fetter, while Helen Rand impersonates the part of Rose Vanalstyne as the successor of Sibyl Johnstone. It is but fair to give all of these substitutes credit for excellent work.

Mr. Crane was as unctuous and effective as ever as Nicholas Vanalstyne, "Old Nick in the Street," and Stuart Robson as Bertie, worked his comic falsetto squeak with the usual mirth-provoking results. Jessie Storey's "sugary" delivery as Agnes Lockwood smatters a little of babyish affectation, but there is no question about the effective sweetness of the impersonation as a whole.

Charles Kent, as Nicholas Vanalstyne, Jr., is a trifle stagey at times, but handles a difficult role with commendable skill. Lorimer Stoddard is scarcely a correct imitation of a languid British swell, but his conception of the diminutive Lord Arthur Trelauney creates a great deal of laughter, for which the magnificent and contrasted proportions of May Waldron as Lady Trelauney should receive a due share of credit. Henry Bergman as Watson Flint, and Louis Carpenter as Musgrave, were seen in their original characters, and their acting was quite in keeping with the general excellence of the performance.

PEOPLE'S THEATRE.—THE CAVALIER.

A fair-sized audience was present at the People's Theatre Monday evening to welcome Henry Lee in The Cavalier, back to the metropolitan stage. The piece was vigorously acted throughout and applause was generously bestowed upon the principals of the cast. Mr. Lee's delineation of the difficult title-role has considerably improved since his last appearance in New York, so far as his character disguises are concerned. There were several new faces in the cast principally in the minor characters. A. McDowell was a new Baron De Barbiniere, and succeeded in getting a little more fun out of the part than his predecessor, Thomas Whiffin. Mabel Jordan took the place of Dora Goldthwait, as Louise De Souvil. Miss Jordan possesses a handsome stage presence and a good voice, but her acting is crude and uninteresting. Sam H. Junfer was natural as the Marquis De Souvil, and William Lee as M. De Fargy, and Charles P. Jehlinger as M. De Roce, proved valuable additions to the cast. The scenery was excellent and the costumes historically correct. Next week, Lost in New York.

FOURTEENTH STREET.—PARTNERS.

The audience at the Fourteenth Street Theatre on Monday night, though numerically small, was nevertheless enthusiastically large. The play, Buchanan's Partners, was artistically acted, nicely staged and greatly appreciated. It is one of those excellent dramas that never fail to touch a responsive chord in the hearts of the auditors, and while the story is entertaining throughout, it also embodies an excellent moral. The cast included the following clever players: Alexander Salvini, Louis Massen, C. P. Flockton, Fred Corbett, Harry Holliday, Edward Day, Maud Harrison, Nannie Craddock, Virginia Buchanan, Katharine Rogers and Kate Moloney. J. K. Emmet next week.

STANDARD.—NEW FEATURES.

The Boston Howard Athenæum Star Specialty company entered upon the last week of its engagement at the Standard on Monday night. The Brothers Poluski, the acrobatic Cinquevalli Brothers, Ida Heath, the Irwin Sisters and Cascabel were all prime favorites. The feature of the evening was Leoni Clark's exhibition of a troupe of performing cats, rats, mice and canaries. The animals displayed considerable intelligence, and the antics of one particularly small kitten created a great deal of laughter. Of the thirty performing cats there are half a dozen that walk over a tight rope carefully stepping over the mice and rats that have been placed thereon, while they also carry a mouse apiece on their backs. The cats likewise jump through burning hoops, walk up and down planks placed at a difficult slant, and come in close contact with various canaries without gobbling them up. Mr. Clark's side-partner is Mlle. Tina who, besides singing and dancing, gives an entertainment of trained birds comprising pigeons, cockatoos, seagulls and bantams. The performance was attended by an audience that completely filled the theatre.

WINDSOR.—KATTI.

Katti, The Family Help, which was produced at the Bijou last Fall, received another metropolitan trial at the Windsor Theatre on Monday night. The piece has been somewhat improved by the addition of new songs and other features. The present version gives Marietta Nash, as the German maid-of-all-work, a better chance to display her various talents. George Lauri, Harry Bell and Helen Reimer made the most of their respective parts, while the rest of the cast was fairly good. Next week Mrs. Potter makes her first appearance on the Bowery at the Windsor.

GRAND.—HERRMANN.

Herrmann opened a week's engagement on Monday night, at the Grand Opera House, to a large audience. In addition to the cremation act, the scenery of which was good, the prestidigitateur D'Alvini performed some remarkable feats of balancing, one of the most remarkable being done with a plate and bottle. Herrmann's very clever magical tricks were applauded liberally. The evening's entertainment closed with an exposure of the tricks of so called spirit mediums.

NIBLO'S.—SAID PASHA.

Said Pasha seemed to be received with considerable favor by a comfortably-filled house at Niblo's, judging from the liberal applause bestowed upon the performance. The opera was noticed at some length when it was presented last month at the Star Theatre and requires no further comment at the present time. The performance ran a little more smoothly than when last seen in New York. The original division of two acts has been restored.

THALIA.—ON THE FRONTIER.

James M. Hardie and Sarah Von Leer made their reappearance before a good-sized audience at the Thalia, on Monday evening, in the sensational drama, On the Frontier. Next week, Kate Pursell.

THIRD AVENUE.—UNDER THE LASH.

Under the Lash attracted a large audience on Monday evening to the Third Avenue Theatre. Walter S. Sanford as the star was well received. He was supported by a fairly competent company. Next week, Frank I. Frayne.

AT OTHER HOUSES.

Little Lord Fauntleroy is drawing to the end of its run at the Broadway Theatre, where Elsie Leslie and Tommy Russell still astonish large audiences by their alternating impersonation of the title role.

The Marquise continues to draw good audiences at the Lyceum. This adaptation from Sardou's Pereol has been much improved since it was first presented, and the performance runs with the smoothness characteristic of Mr. Frohman's talented artists. There will be no representation given on Good Friday.

Nadjy progresses on the even tenor of success towards the 250th representation, which occurs on Friday April 26, when souvenirs will, of course, be distributed and the Casino will have the festive and floral appearance of other gala occasions.

This is the last week but one of Helen Barry in A Woman's Stratagem at the Union Square Theatre.

Captain Swift still continues to draw at the Madison Square. There will be no performance at this establishment on Good Friday night.

A Gold Mine remains the attraction at the Fifth Avenue Theatre during the present week, where the antics of Nat Goodwin greatly amuse audiences that persist in looking upon him as a genuine comedian.

The Georgia Minstrels deal out a vocal and vivacious bill at Dockstader's.

The variety entertainment at Tony Pastor's has the New European company and Keller, the physical phenomenon, as its special features this week.

The Midnight Bell reached its fiftieth performance at the Bijou on Tuesday night. The audience carried home souvenirs commemorative of this great event in the annals of the American stage.

From present indications The County Fair, at the Twenty-third Street Theatre, will furnish theatrical rusticity for a long time to come.

The Old Homestead, in a similar manner, crowds the Academy of Music nightly with auditors who delight in New England farmers, new mown hay, and rural ingenuousness on the stage.

McCaull's Opera company dispense melody, comicality and comeliness in The May Queen at Palmer's Theatre.

A TALK WITH PLYMLIMMON.

It is quite customary for stars or their representatives to drop into THE DRAMATIC MIRROR office, from time to time, to give an account of themselves and their prospects.

Hitherto these visitors have all walked erect. Some of them have been fashionably clad; some have been studded with diamonds, to denote the surplus in the theatrical treasury; while others have had a gone expression in their apparel, as if the legend "Standing-room Only" had not been in frequent use during the season.

One and all, however, have had the attributes of our common humanity. Imagine, therefore, the astonishment of the entire MIRROR staff on Monday, when a huge animal deliberately walked into the office, and, with all the importance of a first-class star, selected the most comfortable spot he could find to settle himself down in for the purpose of being interviewed. The office-boy, who knows every star in the business, immediately recognised his canine majesty as Plymlimmon, who has been appearing in J. K. Emmet's company during the past season.

Plymlimmon is a full-blooded St. Bernard and stands 36 inches high without his socks. He was born in Switzerland and is not yet quite perfect in the American language, but hopes in time to speak as well as other foreign stars on our stage. He is already well versed in theatrical slang and his elocution is excellent. His by-play is of the pure Delsarte method without unnecessary gesticulation, while his vocal utterance is of a sonorous *basso profundo* quality. Plymlimmon was accompanied by Carl St. Aubyn, who appears in the same cast with him.

The interview had not progressed very far before it became necessary for Mr. St. Aubyn to act as interpreter in order to establish a satisfactory mode of communication. What Plymlimmon intended to convey was jotted down as follows and is herewith presented to our readers for future reference:

"My name is Plymlimmon, but I never did know how to spell it. Its my stage name, you know, because my folks don't approve of my being in the profession. I could get an engagement with Barnum if I wanted to, because I'm the biggest dog in the biz, but I prefer the legitimate. Besides I like Emmet, and he's got to like me. If he were to get a swelled head like some other stars, and kinder act as if he thought himself bettern' me—why I could chew him up in no time at all. You may think, perhaps, that I have a bit of swelled head myself, but its the normal size. Sometimes the other members of the company get jealous because Joe Emmet makes so much of me. I often make up in his dressing room before going on for my turn, and we often go to the Turkish bath together."

"You don't mean" said the reporter "that you and Mr. Emmet share the same bath?"

"Well, no! not exactly that; but I'm in the habit of taking a regular Turkish bath in the same place that he does, only, of course, in my special compartment. That's why audiences are so clean gone on me, I suppose. But I don't care much for applause; I'm only thankful that the footlights separate me from the audience, or everybody would come up to pat me and spoil my make-up. They say I'm too good natured, but I tell you, I don't allow any supers or stage hands to fool with me. Familiarity breeds contempt, and they ought to know better than to make free with me. Supposing they were to come up and say "Ain't he a corker?" to Mr. Emmet, and then paw all over him?

"What are your prospects for next season, Plym?"

"See here young fellow, don't call me Plym, or you may regret it. Look down my throat, will you, and see how you would like to be transferred to a proscenium box in the auditorium. About next season? Well, I've just closed a contract with Emmet to run five years. I'm to play forty weeks, and the one-night stands are not to exceed a stipulated number each season. You see I object to parlor cars, and prefer to travel in a large cage of my own; but no matter how comfortable they make it, it's wearing on the system. My salary is $50 per week and all expenses paid. I could save lots of money, but you have to do so much treating on the road if you want to keep your end up."

"What line of parts do you play?"

"Oh! I don't care anything about the part. I'm quick study. I had my lines letter perfect in two day for our new play, Uncle Joe, which we produce at the Fourteenth Street Theatre on April 22. I ain't afraid of the New York critics. They had better look out how they pitch into me, though. If I ever dissected them, there wouldn't be much left to criticise. If Alfred Ayres finds any fault with my pronunciation, I'll prove to him—better than Nym Crinkle could—that there is such a thing as spontaneity—I'm dog-goned if I don't. In the first act of Uncle Joe I have a scene with Louise Balfe, and I propose to have the centre of the stage. I generally get it, too, when I insist. I don't come on again till the last act, when I walk around the stage with a child on my back. They know that the child will be perfectly safe with me. We play the piece till the end of June. I have accepted Mr. Emmet's invitation to pass the Summer at his handsome residence in Albany."

"What do you think of America?"

"Oh, it does very well for a new country, you know, but you meet some awful queer people. I think most American audiences are easily pleased. They laugh like a lot of children at silly bits of stage business that wouldn't make me wag my tail. The only time I ever forgot my part was when a cross-eyed musical conductor out West had his glasses on lop-sided. Fritz had just come to the lines in his lullaby where he sings Treuer Hund and I am supposed to give him my paw. Just at that moment I happened to look at the conductor, and I ran off the stage in spite of all that Mr. Emmet could do to keep me back. I thought I had 'em sure that time. I knew there was a full house, and really believed I was in the same condition. Once at a rehearsal some fakir made a bad joke about the advantage Emmet had in producing a new piece, because he did not need to go out of town to try it on the dog, but that fellow won't try that joke on, in a hurry again. If it hadn't been for Emmet holding me back I'd a wiped the stage with him."

"What is your fighting weight?" was asked of Plymlimmon.

"When Mr. Emmet bought me from an English gentleman for $5,000, I weighed 250 pounds, but these one-night stands have reduced my weight to 212 pounds. Any one would thin down a bit if they had traveled 15,000 miles through New England, the Southern and Western States, and had appeared, besides, before a Leadville audience, which I stood much better than the company. W. C. Utter, who plays a darkey part in Mr. Emmet's company, is my chum, and generally takes care of me, but he has gone to Philadelphia, where his mother is dangerously ill. So Mr. St. Aubyn has volunteered to look after my interests during his absence. Mr. Utter and I often skylark when off duty. He and I roll around like a couple of kids. Then I put my paw across his chest and we both play off dead. Mr. Emmet often frolics with me, too, and I'm awful fond of him. Nobody will ever dare touch him while I'm around. He says that I never miss my cue and know when to go on without being told. I know more than that, for I can tell when we have struck a one or a two night stand, and I always keep whining for fear they will forget to put me in my cage and leave me behind. I don't think the play would amount to much without me, though. Emmet is genial, sings nicely, makes people laugh with his Dutch dialect, and all that, but he never took any prizes at dog shows in Europe. Oh, I'm a lucky dog, I tell you! They are advertising over in England, that they have found a dog larger than I am, but it's an infernal lie. It's easy to say that, because I'm out of the country. I'm willing to bet any amount that I'm the largest dog in the world. I'm the John L. Sullivan of Dogdom and can knock out anything that dare stand up to me on four legs."

Whereupon Plymlimmon signified to Mr. St. Aubyn by a knowing wink and a wag of his tail that the interview was ended. On being invited to take a drink he emptied a pail full of his favorite beverage with three licks of his enormous tongue. The guttural noise he produced with each lick sounded like the lost chord and a great amen. The dignified strut he assumed when leaving the office proved beyond a doubt that he believed himself to be the only dog-star in the profession.

GEORGE FLOYD'S PLANS.

"Yes, sir, it's true that Frank McKee and I go into partnership season after next," said George W. Floyd to a representative of THE MIRROR. "I resign from the management of Nat Goodwin this week, and sail for Europe about May 1. How long I shall remain away I don't know. Mr. McKee and myself have purchased two plays—one a comedy and the other a society drama, and we have engaged the leading comedian of a New York stock theatre. The comedy we shall boom, though, and not the comedian.

"Next year we intend to devote entirely to filling our route of thirty weeks, and it will be filled entirely in the big cities, no night-stands whatever being visited. We have had offers from almost every manager of importance in the country, and with Mr. McKee on the stage and me in front, I think that it will have a fair chance to be successful. The play is an American comedy by an American authoress, but that is all I can say about it at present."

RECENT ENGAGEMENTS.

Alice Watson has been engaged for the Streets of New York company; Edwin Maynard, for Charles Ellis' company; Kate Lester, for Kate Claxton's company; Clay Clement, Henry Talbot, J. P. Carroll, Oliver Jenkins, Wm. Lytell and Jeanne Harold, for Three Years in a Man-Trap, to be produced at Forepaugh's Theatre, Philadelphia next Monday night; Ethelyn Friend, for Minnie Maddern's Featherbrain company.

AS IN A LOOKING GLASS.

That's the way we all see the world. The tragedy, the comedy, the burlesque—what we call the real life—come to us always as in a looking glass. It is mirrored forth upon your eyes and your ever active brain takes that impression and decides whether it be good or evil. Sometimes the mirror is a bit blurred with a tear or two, but oftener it reflects a laugh or a smile and sees the world at its happiest. The procession moves before it just as it did when the Lady of Shalott worked away at her magic web and saw "a troop of damsels glad" and then, by pretty contrast, "brave knights come riding two and two," the combination that makes the world glad or gay. So it is to-day. Now, with a modern mirror and a modern looker-on, do you want to see the passing show?

† † †

The young woman who posed as the May Queen in Mr. Tennyson's much-recited ballad showed great wisdom in dying, for if she had lived until to-day she would have been saddened probably by Mr. McCaull's May Queen, who ought to have been the Queen of November, inasmuch as she is decidedly in the "sere and yellow leaf." If her voice were fine one could even excuse this lack of May-ness; but as it is only about the average, there is no compensation whatever. I had always thought that in the days of the Stuarts there was picturesque dressing, but in this present reflection of that time there is only one well-dressed woman on the stage and that is Laura Joyce-Bell, who is what smart dressmakers call "a symphony in gray."

† † †

We Americans by no means show the respect that it deserves to the variety hall. It's a great deal harder to get up a short, amusing performance with the fun condensed in about ten minutes, than it is to arrange a comedy (?) like Samson and Dalilah, which has but one spot of fun, the lawyer's speech in the first act, and two hours of weary listening and wondering whether A. D. on the curtain means Augustin Daly or A Dude. From the amount of plot in the play and the fact that you are told the manager has written it, you feel certain that it's the last. But to return to the variety show, which I for one always do. The fun is concentrated; it's like those peppermint candies that have as much strength in their quarter-of-an-inch size as does an entire cane of the same luscious sweetness. Granted that the performance and the sweetie are strong; but they are good and healthy, and somehow one doesn't tire of them. If you want to see what I mean just put on your little velvet toque and your short jacket and trot off with your best young man to the Howard Athenæum company and see two Englishmen do a funny little act; their cockney accent is fascinating and their smiles, when the audience gives them a hand, are fetching. They've done their best, their audience is laughing and they are sending back smile for smile. They probably do this in a more material way between the acts, for as Mr. Antonio Pastor so aptly remarks: "We've all been there before, many a time, many a time." Better fifty years of a good variety show than a cycle of Daly!

† † †

I'm not a bit of a literary critic, but I do keep a scrapbook and I have read the "Memories of Mr. Lester Wallack." I have come to the conclusion that whoever compiled that book must have been immensely helped by an article written by Mr. William Winter and published in the *Tribune* of some years ago. Like a woman, I haven't got the date opposite the article, but about all that is interesting in that book is in those two columns. Don't you think that among Mr. Wallack's papers there would have been a lot about the old Thirteenth Street Theatre that would have been interesting to us of to-day? Few of us can remember the downtown place, while of the triumphs of the many beautiful women, of the handsome men and of the good actors who were there we would all like to hear a deal; instead of which we have dates and compilations, a broad margin to each page and a delicate cover. By-the-bye, the binding of the book is the best part of it.

† † †

Did you ever see Oliver Doud Byron on the street? A look at his merry face, a smile and a bow from him is a pleasure, because he looks as if he were really glad to see you. Is Mr. Byron a good actor off the stage?

† † †

If Mrs. Potter and Mrs. Langtry are going to play together at a benefit why shouldn't they try The Rival Queens? One has the advantage of age and experience, the other of Mr. Bellew.

† † †

A pretty little actress was complaining to me the other day that she did not seem to get all her make-up off at night, and that before morning it had sunk into her skin and two or three violent scrubbings of her face with hot water and soap were necessary to remove it. I told her that unless she wished her complexion ruined she had better adopt Georgia Cayvan's method—that is, have on her table a great bowl of vaseline and not just poke her finger in it and smear it over her face, but take out a great handful and rub it thickly all over her face and neck, let it remain for a few minutes, then remove it with a soft cloth and wash in hot water. There will be no make-up left then.

† † †

There are two comedians in New York whom I do not admire either on or off the stage—De Wolf Hopper and Nat Goodwin; but it is on the stage that they are most offensive. Mr. Hopper seems to consider that a huge paunch, a buckle just over it, his height, and number of gags about baseball constitute the comedy element in a light opera; but Mr. Hopper is mistaken. Nat Goodwin seems to be blessed with an idea that high comedy and farce are twin sisters, and that what is suited to one is equally well adapted to the other. It seems a pity that Mr. Goodwin was not trained in the same school with Mr. Wyndham, or that in early life he was not fined his entire week's salary for every line that he put in the play, evolved from his own inner consciousness, and for every time he winked his eye. What a liberal education Fred Leslie is to the average comedian!

† † †

Why doesn't William J. Florence, known to the children of light as "Billy," teach somebody what he uses for his complexion? It's far ahead in smoothness and color of any possessed by the professional beauties. What a repertoire he has! From a witch in Macbeth to Julie de Mortimer; from Madame Deschappelles to Macduff! He says himself that he has played everything but the gentlewoman in Macbeth. And nobody doubts for a moment that he could do that if he wanted to.

† † †

The bravery of the amateur is wonderful. The other afternoon I heard one with a voice almost as bad as a calliope, but a bit shriller, sing a French song with a proud air of being the rival of Jane Hading in her pronunciation. The art did not seem to permeate the audience and an encore was not given the brave woman; but, bless you! this didn't daunt her. She regarded the one or two clappings that she got as sufficient, had the curtains drawn aside and gave another French song to her already fatigued and long-suffering audience. An amateur seems to have no dread of the hereafter, for she—the feminine amateur is the most aggravating—will occupy the centre of the stage, forget her lines and let the person to whom she ought to be speaking go to the side and bring her back her cue. What was I doing at an amateur matinee? I will tell you. It's Lent and one must suffer in some way, and a severe strain like that is equivalent to no end of fasting and prayer. I wonder when so many theological questions are being discussed that this one does not come to the surface, "Will an amateur have any chance of salvation in the future?"

A REFLECTION.

SOME NEW THEATRES.

THE BROADWAY AT DENVER.

A theatre building, which will cost a quarter of a million dollars, will be built at the corner of Eighteenth avenue and Broadway, at Denver, Col. Work on the structure will be commenced at once and rushed through, it being the intention to have it opened about the 2d of September next. The property on the site for the new theatre is owned by William H. Bush, who is building the house. He has leased it for ten years to a San Francisco manager. The edifice will be called The Broadway. The auditorium, stage and dressing rooms will occupy a piece of ground floor 88 x 140 in the rear portion of the property and will be entirely detached from any other building, giving opportunity for the amplest exits to Lincoln avenue and to the open courts surrounding the building. The entrance portion of the theatre on Broadway will be six stories high, and will be arranged into a bachelor apartment building. It will be of rock faced brown stone, red pressed brick and red terra cotta, in modern Romanesque style. The architecture of the interior of the theatre will be East Indian. The arrangement of the auditorium will be entirely unlike any other theatre in the country, and the lines of vision so perfect that there will be virtually no choice of seats in the house, as every seat commands a view of the entire stage. All stairways in the theatre will be built of incombustible material, and there will be fourteen separate exits. The stage will be separated from the auditorium by a brick fire wall and brick arch over the proscenium, the asbestos fire curtain running in iron grooves and hung with steel wire ropes and operated by an electric motor. The stage will be 45 feet deep by 80 feet wide and 70 feet high to the grid-irons. There will be seen seven dressing-rooms, nine feet above the stage level, all having windows opening on Lincoln Avenue or the open courts. These will all be supplied with hot and cold water. The star dressing-rooms will have bath-rooms attached. The decorations of the house will harmonize with its East Indian style. The boxes will be in the form of little East Indian temples and so arranged that every one sitting in them will command a good view of the entire stage. The carpets will be in Gobelin moquets, designed from East Indian and rug designs. The seating capacity of the house will be 1,800, with standing-room for fully 1,000 more. It remains to be seen whether Denver can support two more theatres like the Tabor.

FREMONT'S NEW OPERA HOUSE.

Plans are now being prepared for a new Opera House at Fremont, O., which will be completed in September next. It will cost about $40,000.

OTTUMWA'S OPERA HOUSE.

Work on the new Opera House at Ottumwa, Ill., has just begun. It will cost about $50,000, and will be completed by next season.

THE PIRATES.

Palmer's Comedy company, with Agnes Cody as the star, is playing The Two Orphans and My Geraldine on the Pennsylvania circuit. They are in Washington, Pa., this week. The Ethel Tucker company, as noted last week, is playing the following stolen repertoire: May Blossom, Queena, Lynwood, The New Danites, Leah, Rip Van Winkle, Enoch Arden, Our Strategists, Uncle Dan'l, The Colleen Bawn, The Pearl of Savoy, Fanchon and '49. The Ethel Tucker company was to have played this week at Plymouth, Pa., but a small-pox scare is said to have closed the Opera House there. They are booked at Oneonta, N. Y., week of April 22 and at Youngstown, Ohio, week of April 29.

Stuart's Theatre company is a pirate organization with a front of brass. They are playing Minnie Maddern's Caprice without the slightest change in the programme or the piece. Dad's Girl is presented by them under the title of A Wonderful Girl. They are also presenting Dion Boucicault's After Dark They give Mr. Boucicault credit as being the author of the play. They produced the above repertoire recently at Michigan City, Indiana, within sight of the Northern Indiana Penitentiary. It is a pity that this gang of playthieves is outside of the penal institution mentioned, as they deserve to grace its interior, or some kindred place, with their presence.

A pirate organization calling themselves the Madison Square Theatre company are playing Mayblossom at Lincoln, Nebraska, this week. Managers are warned against this bogus Madison Square Theatre company, as they are pirates.

That the unprincipled men who produce stolen plays will cheat the people whom they inveigle into their pirate organizations out of their salaries, when opportunity occurs, is but a natural result. Fred C. Hoey writes to THE MIRROR stating that, through misrepresentation, he was induced to join the Maud Atkinson company, managed by one R. J. Johnson. This company has been touring the West and South, frequently playing in large cities. Their repertoire comprises Ingomar, Forget-Me-Not, Under the Gaslight, Reddy's Luck, French Spy and Galatea. Mr. Hoey states that Johnson left his victims to settle their hotel bills with five weeks' salary unpaid. Johnson boasts that he "goes fixed," and when asked if he was going to pay the salaries in arrears replied "Get it if you can." It is said that this bucaneer is reorganizing the Maud Atkinson company.

AUTHORSHIP OF A GOLD MINE.

George H. Jessop was met on upper Broadway by a MIRROR representative recently and was interviewed on the controversy over A Gold Mine.

"I hardly know what you mean by my version," said Mr. Jessop. "What I have to say on the subject is this: Neither Brander Matthews nor myself ever heard of Miss Ackerman's play until a year ago. Long before her play was produced our piece was in rehearsal by the late John T. Raymond and his company. His piece was presented at the Lexington Avenue Opera House a few weeks before our play was produced, but it was not until after Mr. Goodwin presented the piece here that the question of the title came up.

"Mr. Matthews and I will state, as broadly as such a thing can be stated, that the play of A Gold Mine is absolutely and entirely original, and that we are indebted to no novel, no play and no person for any single character, individual, situation or scene in it. If Miss Ackerman intends producing her play we shall probably change the name of ours to Woollcott's Gold Mine.

"I intend sailing on Saturday on the *Servia*, and shall remain away until the first week in July, when I will at once go to work with Mr. Matthews on the play contracted for by Mr. Frohman for the Lyceum Theatre and which is to be delivered to the latter by November. Mr. Frohman has heard the synopsis and likes it. I have just sold to Roland Reed an adaptation from the French by William Gill and myself which that comedian will produce next season. It has been provisionally entitled My Preserver, but that name may be changed. I have just handed to Mr. Longman, the publisher, my collection of magazine stories, and they will be published early in the Autumn."

GLEANINGS.

PERCY KINGSLEY has closed his season with P. F. Baker's company.

REHEARSALS of Dovetta are now going on at Harrigan's Park Theatre.

GEORGE WADLEIGH has brought suit for back salary against Rice and Dixey.

THE record of one season: Gerster, Hofman, Anderson. What has become of Abbey's "luck."

SAM COOPER has been engaged to go in advance of Harrigan's company during its road season.

M. ARBUCKLE has left P. F. Baker's Emigrant company and joined the Prescott-McLean company for the Summer and next season.

ALMOST A LIFE, Ettie Henderson's play, is to be presented by a strong company on the road shortly under the management of John Clinton Hall.

THE RED SIGNAL, a new melodrama by Otis Skinner and his brother Charles M. Skinner, will be produced at the Grand Opera House, Chicago, on May 6.

GEORGE BRAHAM has been engaged to lead the orchestra during H. Wayne Ellis' lease of Harrigan's Theatre, while Sam Cooper has been secured to preside over the box-office.

ACCORDING to statements in the English theatrical sheets, Richard Mansfield will not produce Richard III. in this city in November next, but will remain in London and produce another play.

JOHN F. DONNELLY, who will be remembered as the former manager of the Bijou Theatre here, will run the Mount Morris Theatre in Harlem next season as a first-class vaudeville house.

PRIVATE advices from T. Henry French are to the effect that the four weeks' engagement of Little Lord Fauntleroy at the Baldwin Theatre, San Francisco, will be the largest that that house has ever known at the prices.

DURING the recent performances of Ingomar and The Honeymoon by the Lily Rowley company, at Wilkesbarre, Pa., the talent of Allie Stout, a member of the organization, was called into requisition by the non-appearance of the orchestra. Miss Stout consented to play the piano, and won much praise for her ability as a musician.

KATE FORSYTHE intends to include the Tigress in her repertoire during her London engagement this Summer. It will be recalled that the piece is a dramatization of Ramsay Morris from his own novel entitled "Crucify Her," and was presented in New York at the People's Theatre during the past season. In spite of "hustling" management it failed to draw and dropped early from the bough.

A GRAND sacred concert by the Juch-Perotti Concert company and an orchestra of fifty pieces will be given at the Broadway Theatre on next Sunday evening. On the following Sunday evening, Theodore Thomas and his orchestra will give a grand concert of popular music. This will be the first Sunday night concert given by this orchestra since they left the old Central Park Garden.

ONE of the peculiarities of the production of Featherbrain by Minnie Maddern at the Madison Square Theatre will consist of the fact that no scene or piece of property will be touched from the opening night of the comedy until the end of the run. This is made possible at the Madison Square because of the double stage, but it is the only time that it has been done in this theatre and probably in the world.

TIME is reported as being booked for Thomas E. Shea's starring tour next season, and from present indications, the entire season will be booked before the first of May. E. W. Verney, Jr., the manager, is rapidly getting the repertoire in shape, and a remarkably strong list of successes will be presented. Henry E. Root, the artist, who is now at work in San Francisco, will commence on scenery for Mr. Shea in In the Ring, The Stranglers of Paris, and other plays immediately upon his return East.

THE management of the Casino is hard at work on The Brigands, although Nadjy is still drawing well. Exclusive of the company, fully 150 people—scene painters costumers and others—are busily engaged in the theatre getting ready for the new opera. It will be the first production of the work with W. S. Gilbert's libretto. Mr. Gilbert's engagement with Sir Arthur Sullivan debars its production in England.

THE souvenir for the 250th performance of Nadjy at the Casino, which takes place on the 26th inst., will consist of a handsome book, 9 inches by 12, printed in thirteen colors and bound with colored ribbons. The title page will picture the finale of the second act, showing the entire cast, while the inside pages will contain views of the interior and exterior of the Casino.

ALBERT ARONSON returned on Sunday from Toronto. He reports that the Erminie company played the largest week's business of the season in that city at the Grand Opera House last week, and that J. H. Ryley made a wonderful success there as Cadeaux. Next week the company play in Montreal, closing the season there on the 27th. The Casino company now playing in Philadelphia will close season there on the same date.

DANIEL FROHMAN'S attractions for next season in addition to the Lyceum Theatre, are the Kendals, who will open at the Fifth Avenue Theatre on Oct. 7; E. H. Sothern, Mrs. James G. Blaine, Jr., supported by the English actor, H. B. Conway; Elsie Leslie in The Prince and Pauper of Mark Twain; The Wife and Sweet Lavender companies. These will be managed by Mr. Frohman personally, though he will devote his time chiefly to the Lyceum Theatre, which will most probably open with Belasco and DeMille's Charity Ball.

THE ACTRESSES' CORNER.

RECIPES.

On the road, when we are ill or get ourselves poisoned with some new cosmetique we are inveigled into buying, we rush to the nearest doctor in the queer town, and, of course, with the child-like faith that made us use the cosmetique we use his medicine, often continuing it when we are beyond his care.

I went to a doctor. A nice woman had told me she had seven children and no husband (I mean, of course, that he was dead) and the best recipe in the world for "whitewash." I wept about the children, congratulated her on the husband and bought some of the stuff.

A week later, when an old friend came to take me for a drive, he found me with my face tied up and a firm conviction that if I broke out any more I must die. My friend rushed me to a doctor. A nice, stuffy old fellow, with gray hair, who looked over his spectacles and said he could do nothing for a woman who put folderols on her face. I said I was a poor actress and had to, and that my face was part of my fortune and I must be gotten into some sort of shape for the evening.

"Serves you right for being an actress," said he, adding what would I do if all my sins came out on my face.

I wept, but stuck to it with all the dignity I could manage, that bad as I was, I had no sins I would not be willing to face; whereat he relented and gave me two prescriptions.

One, the liquid, I was to take after each meal. It was nice and watery and I took it after each meal. Of course, like all of us, I have something to eat after the play, and I enthusiastically took it after that, too.

In a few days I began to sort of balloon up, and my eyelids swelled visibly and my head felt large. I wasn't getting particularly good notices so I knew it couldn't be that. I referred to the prescription. Behold! I was taking *arsenic* and, of course, overdosing.

So—a word in your ear: arsenic, when taken too plentifully, makes your eyelids, the lower ones particularly, swell. I pursued investigations and I am able to warn you that directly belladonna exercises an influence over the system, the pupils of the eyes dilate, and that preparations of opium (morphia for instance) contracts the pupils. Chloral may cause intoxication, excitement and delirium. Of course, you all know that quinine causes buzzing in the ears.

I also found that if the gums and inner eyelids look yellowish instead of red it is a sign that the blood needs iron and a tonic of it should be taken.

Recipes for the hair must be welcome. It is almost impossible to keep nice hair in stage work.

One wonders how Effie Ellsler does it. If we don't wear wigs we use tongs. Either ruins the hair.

We find no time for the "regular and careful brushing, with a brush neither too hard nor too soft;" we recklessly sift powder into it during our make-up. If it curls we try to curl it more and perhaps break the curl altogether. If it doesn't curl we yank it and burn it and squeeze it and swear at it and wash it in anything "to make it dry and fluffy," and the result is, the first thing we know, we have a faded, dry, harsh, uneven wisp of the hair we used to have "when we were younger."

I am told a good shampoo is made by frothing the yolk of an egg with Pear's soap and half an ounce of spirits of rosemary in a quart of hot water.

I have already recommended sulphur soap for washing the hair, and suggested rum poured over sulphur as a tonic.

Someone says washing the hair in champagne restores its brightness. I have known champagne to make the inside of the head bright; outward application might possibly, but it seems a wicked waste, doesn't it?

Excessive scurf may be cured, so says my London authority—a writer for a leading ladies' paper and a health lecturer—by this lotion, brushed well into the scalp each day:

Sesquicarbonate of ammonia	½ ounce
Common salt	2 teaspoonfuls
Tincture of cautharides	6 drachms
Spirit of rosemary	½ pint
Rosewater	½ pint

Three or four weeks suffices to effect the cure. Spend your Summer that way.

If you have taken it into your foolish head to bleach your hair with peroxide of hydrogen remember that you must not get the stuff on the scalp, and that the hair must, before the application, be washed free from grease with warm water and soda. If you are just going to "touch up" your hair make up your mind at once to have a lemon colored head on you in the end, for you are sure to get there, and study up the minstrel song. "Why did I Dye?" You will want it.

Damp hands, according to the same authority, may be helped by washing them with one part boracic acid to twenty parts of water. Dry thoroughly and powder well, rubbing the powder in. Wooley's Sanitary Rose Powder is the best to use, but it's a foreign make, and you may find it hard to get.

Speaking of powder, she says that a good powder should be soluble in water or perspiration, and suggests trying powder in water. If it dissolves it's all right; if there is a sediment, it's injurious. When I find a powder that dissolves I will tell you in big letters. My own special powder, which I recommend always, and have used a long time, is the Crown Exquisite, sold at the London Toilet Bazaar. I have some of it in water now. Truth compels me to state that it has not dissolved yet, but I have my hopes. If it doesn't melt in time I shall be compelled to regard it as an exception to my London authority's rule.

A more heroic remedy for damp hands is equal parts of belladonna and glycerine, rubbed thoroughly in. Great care must be used with this, however, because of the belladonna. People troubled with clammy affliction of the hands should look to their general health and circulation, stir up the blood by friction and exercise, and keep warmly and evenly clad. Cold hands need the same treatment, and rub them briskly besides, one with the other, backs and palms, too. At night use camphor ice and wear big cloth gloves—white woollen are the best. Never wear tight gloves.

A warm heart is a nice thing to have, but there are better ways of proving ourselves possessed of such a blessing than by giving people a cold chill up their backs when we shake hands.

At this time of year we are told we should take a tonic or a blood purifier. I suppose so, but beware of the things that "bring your sins out on your face," as the old doctor had it.

Sulphur, cream of tartar and sugar, mixed to taste nice, and taken about two teaspoonfuls a day does not do this, nor does charcoal. Sulphur is easily taken in milk, too. It takes some time to dissolve, but when it does it creams with the milk very palatably. A short course of quinine will tone you up.

Doctors have told me to take quinine every three weeks or so, a two grain pill each night for about a week. Certain it is that after a lovely season of hard work one begins at this time of year to feel rather wobbly and "off."

If the blood is thin from a siege of bad hotels and no food, some of the best bovine preparations are good. They smell, oh my goodness! awful; they look like pure blood, offending your senses shockingly. Shut your eyes, hold your nose and away with it! It tastes no worse than milk—not a bit.

Taken half and half with whiskey it is less offensive and less likely to suddenly overload the system. The blood is enriched rapidly, as the stuff is just about all pure nutriment. Don't take it too long. Little red spots appear just under the skin when it's time to stop.

Below is the other prescription the cross doctor gave me. It acts like magic, but you must use it carefully—just the least in the world, on the offending spot that mars the beauty of our damask cheek or alabaster brow. It dries it up and off and away in a very little time. Of course you won't die if you get too much on, but there is likely then to be left a trace of a scar, which is slow at going away:

Red oxide mercury	2 grains
Ointment cutacil	2 drachms

This receipt is for only a small quantity. It is a handy thing to keep by you, is it not?

To wind up, here is the best recipe of all for all the ills that are: Rest this Summer if you can—rest through and through. Do nothing, think nothing. Fill up with oxygen, ozone, salt air, or mountain breezes, sunshine and scenery. If you can, I say. If you can't, why do it next Summer!

One has always next Summer! The past may have been wretched, the present may be unsatisfactory, but the future is ours forever. Here's to it!

POLLY.

MR. MACK WITH DOG AND GUN.

Manager Joseph H. Mack is off for a little recuperation, of which he is much in need. He has been closely confined to business for the past three years in placing his star Robert L. Downing before the public, and now that that actor is one of the strongest and best paying attractions traveling, he feels that he has earned a rest. Mr. Mack left for his farm in Eastern Ohio on Saturday, and will be back with his company, when they start their Spring tour through the East, beginning at Harrisburg, Pa., on next Monday.

Mr. Mack will spend the week snipe shooting on the Kilbuck bottoms with his well known dogs, "King Haverly," "Prince of Kilbuck," "Minnie D." and "Grand Central," He will be joined by his friends, Col. John Bolus, of the Kilbuck kennels and Charles Sprague, the proprietor of the Grand Central Hotel in this city. Col. Bolus wired Manager Mack from Wooster, O., that snipe were in abundance this year, and that settled the matter at once. Mr. Mack had to go. Last week he received a letter from his partner and star, Mr. Downing, stating that he was in the best of health and voice, and ready to resume his tour at any time. Mr. Downing is enjoying himself at his home near Washington with his fine trotting horses. One of these he has named "Joe Mack," and he claims the horse, like it's namesake, is a "winner."

GOSSIP OF THE TOWN.

THE Rose Coghlan company rests this week.

HELEN BARRY continues to do good business in A Woman's Stratagem at the Union Square Theatre.

THE Germania Society of Tacoma, W. T., is having a new theatre erected in that growing town.

LOUIS JAMES and Marie Wainwright will close a prosperous season at Baltimore, Md., on Saturday.

THE doors of both the Lyceum and the Madison Square Theatre will be closed on Good Friday night.

FRANK ROBERTS has not been engaged by Lawrence Marston for Lillian Lewis' company as incorrectly stated last week.

THE Marquise will not be done in San Francisco this Summer by the Lyceum company. Sweet Lavender and The Wife will comprise the repertoire.

LEE TOWNSEND, the well-known manager, has taken desk room at Klaw and Erlanger's Exchange and is looking about for a good play for next season.

ON Saturday last, H. R. Jacobs signed a contract for the building of a yacht to cost $30,000, which he will name Corinne and present to that little star.

WILLIAM GILLETTE is busy at his home in Hartford on an adaptation of the German comedy, Ein Prächtiger Einfall, which will be produced next season.

J. H. GILMOUR, the Earl of the Broadway Theatre cast of Little Lord Fauntleroy, has given up the idea of starring in the role of Jack Harkaway this season.

PETER MCCOURT, manager of the Denver Opera House, arrived from Europe on Thursday last on the *City of Paris*, and left this city for Denver on Sunday.

SIDNEY DREW and Burr W. McIntosh will play a game of pool for the championship of the dramatic profession next week, the proceeds to be devoted to the Actors' Fund.

JOHN WILD states that there is no truth in the report that he has been engaged by Edward Harrigan for next season. Running Wild is booked solid up to January next.

IT is becoming quite customary for road combinations to avail themselves of Holy Week as an excuse for a much needed rest from the wear and tear of continuous travel.

PAOLA, an opera by Paulton and Jakobowski, is to be given its first production in this country at the Grand Opera House, Philadelphia, on May 14 by the Duff Opera company.

BROADWAY is again assuming a lively appearance. The Floridian Spring weather and the gradual close of the season is forming too strong a combination for the ordinary actor to resist.

THE fiftieth performance of A Midnight Bell was celebrated at the Bijou Theatre last (Tuesday) evening. A pretty little silver bell to be used as a paper weight was the souvenir.

ADOLPH NEUENDORFF has resigned his position as musical director of the Boston Ideal Opera company. His health has been impaired by constant travel, and he has returned to New York to recuperate.

MASTER JOHNNIE MCKEVER, the three year old son of Joseph McKever, assisted at the testimonial concert to Annie Watson last Wednesday evening, winning applause for his clever playing of "Pop goes the Weasel" on the violin.

HARRY T. WILSON, for several seasons the manager of Atkinson's Bad Boy company, has been engaged by Thearle and Cooper, of Chicago, to manage their big fireworks spectacle, The Siege of Sebastopol, at San Francisco the coming Summer.

E. A. STEVENS, Charles Erin Verner, and Ted Marks will be passengers together on the *City of New York* which leaves this port on the 29th inst. Their trip to the other side is on pleasure and business.

FLAVIA COLIE was married to her manager, R. A. Dumary, at Ware, Mass., on Wednesday last. Frank Dexter was best man and Lillian Dwinell, Ada Hatfield and Zellie Davenport were the bridesmaids.

THE first rehearsals of Uncle Joe, or Fritz in A Madhouse took place at the Fourteenth Street Theatre on Monday. The play will be put on next Monday with every attention to detail by J. K. Emmet, who has spent fully $25,000 in its production.

EDMUND T. PHELAN, the Boston humorist and impersonator, who is accompanying the Swedish Ladies' National Company, is reported to have made a hit in Chicago and all the other Western cities visited.

KATE HOWARD, the leading lady of the Ranch King company, was married on Thursday night last, after the performance at Bunnell's Theatre, Buffalo, to Lionel Brough of the same organization. The ceremony was performed by Rev. P. G. Cook, of that city.

JESSIE MILLWARD, who is coming to this country with William Terriss next season, is delighted with the idea of returning and of meeting the old friends whom she made when over here before under A. M. Palmer's management in Called Back. Her wardrobe is to be made in this country.

DR. GOODRICH, of Dayton, O., cut out a large splinter from Frank Mayo's hand during the latter's engagement in that city last week. Mr. Mayo said that he had carried the splinter for over six years, but it never gave him any trouble until recently. It originally ran into his hand from a piece of scenery timber.

THE Leonso Brothers, at the close of their Cincinnati engagement on the 7th inst., according to the statement of several members of that company, left for the East with salaries largely in arrears and hotel bills unpaid. It is said that the deserted people raised sufficient funds to carry them to Middletown, where the organization had been booked for three performances and the receipts of that evening enabled them to defray hotel bills and proceed to their respective homes.

THE new comic opera Adrielle will be produced at the Union Square Theatre on June 3. Scenery and costumes will cost, it is estimated, about $10,000. The libretto is from the German.

P. T. BARNUM denies that he intends to retire from the circus business, and the report to that effect published in a New York newspaper last Friday has caused him considerable annoyance. He says he is actually growing younger, and hopes to die in harness.

MINNIE MILNE, the daughter of a physician, will make her début on the stage at Orange, N. J., on May 2, in a comedy by John Harrington (dramatic critic "John Carboy") entitled Old Tom's Ward. Rehearsals under the direction of George Edgar are now progressing in this city.

MILTON NOBLES made his second appearance in Helena, Ark., at the Grand Opera House, on the 5th inst. His first visit to that city was as a soldier in the Union army at the battle of Helena, July 4, 1863. While last in Helena Mr. Nobles was the guest of Manager Sliger and the Hon. Aaron Meyers.

JENNIE CARSNER is at home in Nashville, Tenn., on a visit to her mother. Miss Karsner had been engaged to go abroad with the W. J. Scanlan company as leading lady, but she resigned because she thought she was not suited to the parts which she would have to play. She has a great many friends in Nashville and received a warm welcome on her return.

THE new electric railway at Topeka, Kas., is of interest to the profession, as it adds a clientage of ten thousand to the theatre-goers of that city. The new railway covers over twenty miles of track, and runs to a number of small towns and villages in the suburbs of Topeka. The plant operating the electric road is said to be the largest in the world.

MARSHALL P. WILDER, the little humorist, will be given a benefit at Palmer's Theatre on next Tuesday afternoon. He will appear as Romeo in the balcony scene, and will be assisted by De Wolf Hopper as Juliet, and Jeff De Angelis as the nurse. Among the other participants will be Rose Coghlan, Georgie Drew Barrymore, Marion Manola and Maurice Barrymore.

HENRY V. DONNELLY, of the Natural Gas company was presented on Friday evening at the Grand Opera House, with a gorgeous floral harp from the original ten growlers of the Growler Club, an organization with which he had been identified. Mr. Donnelly was completely taken by surprise, but managed to express his thanks in a feeling manner, and inform the Growlers in the audience that he hoped before long to be permanently established in New York in his own theatre. All traveling stars entertain similar hopes.

FRANK DANIELS closes on Saturday night one of the most successful seasons of his life. The snug sum that he has made during his two seasons of Little Puck has well repaid him for the hard work he has done. From the opening of the present season in August last, it is claimed that but one losing week has been encountered. Mr. Daniels leaves for Europe on May 8 on the *Gallia* for a three months' vacation, during which he will visit the Paris Exposition. For next season's tour of Little Puck he promises many new and startling effects in music and costumes.

JOHN A. STEVENS declares himself to be extremely gratified with the success of his new piece, The Mask of Life, during his recent engagement in Brooklyn. He says that managers from all parts of the country have offered him dates with exceptionally favorable terms. Mr. Stevens has accepted an offer to play a ten weeks' engagement on the Pacific coast, commencing at the Bush Street Theatre at San Francisco, where The Mask of Life will be presented on July 1. After performing in the piece at Portland, Oregon, and elsewhere, he will return to Southern California. Then his route will take him to New Mexico, the Texas circuit, New Orleans and the South. The Mask of Life will not be seen in New York until after Christmas. Mr. Stevens intends to retire from the cast after touring the South and to devote himself to managing the piece.

WHITMAN OSGOOD writes a long letter in which he wishes to thank C. R. Gardiner, for his magnanimity in declining to answer any more of his letters, concerning their Fate controversy and various other disagreements. He also wishes to remind Mr. Gardiner that he retains all of his letters as well as those of T. C. Howards, and that "the publication of one of them would be sufficient to give the lie direct to all his false statements." Concerning the statement that he "once tried to hang on to the skirts of journalism," Mr. Osgood says: "It is with no feeling of shame that I confess to having been a local reporter, special writer and assistant dramatic critic of the Washington (D. C.) *Evening Star*, besides contributing to several local Sunday newspapers for a considerable length of time."

LILLY CLAY'S Colossal Gaiety company have evidently made an impression on trousered critics throughout the country, to judge from the flattering press notices, quoted in the various circulars of this organization. The management wishes it distinctly understood that these female entertainers do nothing to shock the most sensitive of auditors—in fact, that the troupe presents a strictly moral show, and that the only Lilly Clay company is that under the control and management of Sam T. Jack. Among other specialty artists who have been engaged by Mr. Jack, and may be seen this week during the company's metropolitan engagement, are John T. Kelly, until recently with the Later On combination; the La Porte Sisters, vocalists; Robert Van Osten and James Sheevan, sketch artists; Emerson and Cook, minstrels; Hilton, the contortionist; Alice Townsend, and other attractive models of the "female form divine." The entertainment is opened with a regular minstrel first part entitled "Beauty in Dreamland. Subsequently there is a burlesque of Robinson Crusoe, comprising the entire company.

LIFE'S PROMISE.

Life croons me a song, while my sun burns bright
In the West,
"After the struggle and toil and fight
Comes rest.
Shadows will soften the glare of light,
Shelter lies over the wind-blown height,
Meekness will come that is sweeter than might
And Love will be proved of all good and right,
To be best."
Then sinks my sun into dreamless night—
Life has had her jest! E. V. S.

LONDON NEWS AND GOSSIP.

April 4, 1889.

Last week was a week of failures. Bad began with Her Ladyship and Merry Margate, but worse remained behind in The Panel Picture which was put on at the Opera Comique on Thursday night. B. C. Stephenson was originally announced as Outram Tristram's collaborator in this piece. Anon, however, Stephenson's name mysteriously dropped out of the advertisements, and he is now probably smiling inwardly to think what a clever fellow he was to scent the danger afar off and get out while there was yet time.

* * *

The Panel Picture proved, indeed, to be perhaps the funniest tragedy seen within recent memory. If a few songs, processions, trunks, hose and yellow-haired chorus girls had been dropped in, it might have been utilized as a burlesque with little or no alteration and probably with success. As these adjuncts were not forthcoming, the result was a frost of Arctic severity. The audience shrieked for Tristram in order to "give him beans" for playing the joke so low down on them. But being wise in his generation, Tristram concluded to "lie low and say nuffin," and eventually, the irate "gods and pittites" dispersed without bloodshed. For once in a way there was no possible chance of ringing in the old wheeze about organized opposition. The audience was very patient and listened attentively till its reason tottered. Now and again, too, they didn't fail to recognize ability on the part of members of the cast. But they couldn't stand the piece at any price.

* * *

The play is supposed to have been inspired by Balzac's "Historie des Treize." The mysterious company of thirteen whose feet were in every drawing-room and whose hands were in all strong boxes are represented by a dude burglar, an escaped convict, and a petty-larcenous valet. This precious trio have put up a job to get away with the celebrated Sinbert Sapphires from the old Castle of Tenebreux, where they are hidden away in a secret corridor, behind a Panel Picture.

* * *

The play is written round the picture, but to explain the plot is more than I am equal to. It is enough to say that the escaped convict is the Countess of Sinbert's first husband, and that their son, a proscribed Communist, plays at hide-and-seek with the police and the Count in the secret corridor. Finally, the escaped convict cuts in to take a hand and is promptly shot by his son, the proscribed Communist, whereupon the curtain falls—greatly to the relief of all concerned.

* * *

As often happens in failures all manner of unfortunate lines in the dialogue cropped up ever and anon and were hailed with joy by unkind friends in front. Under the circumstances no good purpose would be served by mentioning the actors' names. It is only right, however, to say that Lady Monckton, who is the wife of the town clerk of the City of London, and who has now for some time been a bona-fide professional, by her admirable acting at a critical point, deferred the storm of indignation which ultimately burst forth.

* * *

Mrs. Stannard (*alias* John Strange Winter), the author of "Bootles' Baby," is a lady tolerably well known in society with a big S. Hence society with a big S rallied round Mrs. Stannard on Tuesday afternoon and filled the little Vaudeville to overflowing, what time Mrs. S.'s new and original three-act play, Rumor, was being produced. I am not so sure that society with a big S. would have troubled itself so much in this connection, had not the news gone forth that the Prince of Wales would probably honor the performance with his presence. H. R. H. is the soul of good nature—especially in all matters concerning the stage, and he came up to time smiling, and, what is more, brought with him his tall, handsome son, whom irreverent wags persist in styling "Collars," because of the length of his royal neck. As one good turn deserves another the Vaudeville people suited the Prince's convenience in the matter of time, and, instead of putting it up at half-past two, as originally announced, delayed the rising of the curtain until half-past three to suit the Prince's convenience.

The play began well. The first act opened up a strong situation and interested us throughout, so much so, that the friendly audience went nearly frantic with joy. The second act faded away and was sufficiently tedious to cause the excitement to simmer down considerably. The third act was downright bad. The author got her characters into a deuce of a tangle, and being unable to get them out of it resorted to a clumsy and inartistic expedient for bringing down the curtain.

* * *

The story of Rumor will not take long to tell. That it deals with the military goes without saying. The scene is Blankhampton, a garrison town. Mrs. Forester and Mrs. Jervis are grass widows, whose husbands are serving in Egypt. Captain Grahame is a masher of the deepest dye. He persuades Mrs. Jervis to elope with him, but Mrs. Forester, anxious to save her friend from ruin, persuades Mrs. Jervis to change her mind. Whereupon Grahame puts it about that it was Mrs. Forester who was about to elope with him, but that Mrs. Jervis persuaded her at the last moment to make other arrangements. Blankhampton society with one or two exceptions instantly cut Mrs. Forester, and she has a very bad time all through the second act. Mrs. Jervis—a thoroughly bad woman—adopts Grahame's version of the story and garnishes it with all manner of venomous details. So Mrs. Forester's friends have to send out to Egypt for her husband, and when the gallant captain turns up he proposes to Grahame to eat his words. G. refusing, it is not quite clear how the kink will be straightened, until a brother officer produces the cabman who was hired by Mrs. Jervis to drive her to the station that night. Still she denies; but the cabman is luckily able to prove his words, and Grahame and his paramour are found out. Hereupon Grahame tries to shoot Mrs. Forester and, failing, turns the pistol on himself with great success.

* * *

The friendly verdict of Society with a big S. was greatly discounted by the groans and hisses contributed by the stern and unbending gallery folk and pittites. No: I don't think we shall hear any more of *this* Rumor at any rate.

* * *

Marion Terry as the good wife and Gertrude Kingston as the bad one played splendidly. Arthur Dacre was intense and less angular than usual as Grahame. "Gillie" Farquhar gave a good character sketch of a fussy old colonel, and Mrs. John Wood's daughter Florence made the most of a somewhat "rapid" *ingénue* part, but the "comedy" scenes were for the most part very dull.

* * *

The Standard Theatre in Shoreditch—the place where the tank dramas were first produced by John Douglass—has, after remaining long empty, just been taken by Andrew Melville, who sometimes calls himself A. Emm and runs several provincial theatres. A. Emm is a young, fat man and is about as sharp as they make 'em. Some say that it is Augustus Harris who has really taken the Standard and that he has put A. Emm up as nominal manager. But I rather fancy that the idea has gained ground by reason of the fact that the list of productions talked of for the Standard include several of the Drury Lane dramas which have been touring.

* * *

The play which W. G. Wills is engaged upon for Edward Compton to send on tour is said to be an adaptation of Clarissa Harlowe, which doesn't seem a very promising subject for dramatic treatment, does it? But, then, neither did the Vicar of Wakefield, and out of that W. G. W. wrote Olivia. A very fine play, indeed, as you know.

* * *

The old Holburn Amphitheatre, so long associated with many failures, has been turned into a Central Hall for exhibitions. It was privately viewed last Saturday by a large number of more or less private characters, including yours to command.

* * *

A dramatization of poor Selina Dolaro's "Bella Demonia" is said to be imminent here.

* * *

Examinations of the commercial complications of Agnes Hewett and her husband, F. G. Darbishere (late lessee of the ill-fated Olympic), continue to crop up in the Bankruptcy Court.

* * *

Edward Michael, of your city, asks me to let Mirror readers know that he has disposed of J. W. Pigott's play, The Bookmaker (which I described to you a week or two ago) to Edward Terry, who played the name-part at the trial matinee.

* * *

Just back from a matinee at the long street up Shaftesbury, where many friends of Acting Manager W. H. Griffiths (whose benefit it was) assembled to witness (as our sporting reporters say) the production of two new plays. No. 1 was a comedietta called The Landlady, written by Alec Nelson (otherwise known as Dr. Aveling). This proved to be a pretty little piece, free from the mournful pessimism that has characterized most of this writer's dramatic efforts. Sydney Brough (son of Lionel B.), and Charles Colletto and his daughter Mary well represented the whole of the *dramatis personæ*. No. 2 in the programme was a three-act drama entitled Calumny, adapted by Malcolm Watson from a Spanish play by Echegaray. It was a kind of modern version of Othello, with most of the power left out. For all that, it had some good lines and a strong situation or two. But the whole piece, besides being doleful, required even more make-believe than most plays. Hence there is, I am inclined to think, little chance for it. It may, however, be bought by some actor or actress who might get mashed respectively on the character of the husband or the wife—both good parts. Miss Walter showed some power as the calumniated wife, and Arthur Elwood, W. Farren and Fred. Terry did well with the other principal characters. Many well-known mummers presented themselves at the doors, but failed to pass in, either on cards or their countenances.

Gawain.

TO SMOKE OR NOT TO SMOKE?

The temporary disability of Mr. Booth occasioned by too liberal indulgence in tobacco, has called widespread attention to the evils as well as the delights of smoking.

From boyhood Mr. Booth has been addicted to the habit, which has grown upon him so that his health is seriously jeopardized. For many years he had a partiality for the soothing pipe. At home or in his dressing-room he was seldom without it. His dresser used to keep a meerschaum ready filled with his favorite brand, "Fruits and Flowers," and whenever the tragedian left the stage, if it was only for a few moments, it was handed to him, and he would immediately begin to puff smoke like a locomotive.

Then, for a short time, he took to cigarettes, and there were few of his waking hours passed without one of those slender coffin-nails between his lips.

Cigars have been the solace of his recent years. By his own admission he had come, before his recent illness, to consume a score of heavy perfectos daily.

That the habit was injurious to Mr. Booth those familiar with his physical condition before the unfortunate occurrence at Rochester, are well aware. His nerves were affected; his unnatural pallor showed a weakness of the heart's action, and his voice—formerly vibrant, clear and equal to the exacting requirements of tragic declamation—lost some of its rich musical quality and acquired what seemed like a catarrhal stridency.

The warning conveyed by his sudden prostration was productive of good in this respect, that it awakened the actor to a sense of his danger and the absolute necessity of renouncing tobacco entirely. It is not probable that he will break his resolution not to smoke again.

Actors are smokers, as a class. All those who can use the seductive weed without evil effects should indulge in it moderately. All those so constituted that nicotine is even a worse poison to them than alcohol—and there are many—should avoid it altogether.

Any physician can tell a man whether he can smoke with impunity, if the man is not able to settle that question for himself. The doctor can tell in an instant by merely feeling the pulse whether the habit is exercising an injurious effect.

Inveterate smokers, and those who ought never to touch tobacco, get what is known as a "smoker's heart"—a weak and irritable condition of that organ, not distinctly serious in itself, but productive of discomfort, and laying the owner open to the risk of heart-failure in case he is attacked by illness.

Smoking, furthermore, affects the nervous system in a greater or less degree. It makes one excitable, irritable and bad-tempered. It may produce insomnia or incipient paralysis. It debilitates and enervates. It acts insidiously upon the stomach, destroys the appetite and causes dyspepsia. It inflames the throat and nasal passages and sometimes affects the vocal chords. If the smoke is inhaled or taken into the lungs, it interferes with their proper functions and poisons the blood.

The actor, more than most men, needs to have his voice and nerves in good order. He cannot if he uses tobacco excessively. The slaves to the habit, of whom there are hundreds in the profession, will do well to learn a lesson from Mr. Booth's experience and take to heart these words of friendly caution.

A MANAGERIAL PARTINGTON.

A gentleman who is intimately connected with the management of a theatre, not more than a mile distant from Madison Square Garden, is rapidly looming into prominence as a *quasi* Mrs. Partington. In speaking about Harry Miner recently this capitalist rather redundantly said:

"You may say what you like about Harry Miner, but I've met him, and I think he's the most nicest man I've ever seen."

When Mr. Frohman made a number of changes in Sweet Lavender the gentleman told an actor of his acquaintance that the play had been much improved.

"Oh, yes, it's much better," he said. "They've cut out all the illurtergitimate stuff."

Dorothy has been taken off the stage in London after a run of nearly three years.

THE HANDGLASS.

The leading man refused to speak to the supe when the season opened; but when the Spring-time came, Gentle Annie, they were on an equal footing over the ties, and the supe had the lead by six lengths.

* * *

See the Man with the Fur on his Coat. Why does he Clasp his Hands and Look Upward? Is he a Society Man, or is he Ill? Which?

Neyther!

He is an Actor, in Hard Luck, trying to make People think that His Religious Convictions will not Allow him to Play in Holy Week.

* * *

There is so much sickness among the theatrical profession of late that the end-men of the minstrel shows are beginning to take sassafras tea.—*Ex.*

* * *

Our London letter informs us that on the opening night of Richard III., Richard Mansfield was so nervous that a book flew out of his hand and hit the head of the man who played the base-violin. A few well-directed base hits of this kind might do much toward reforming our American orchestras.

* * *

She was a pretty little burlesque actress, but she looked like a Vere-de-Vere as she fluttered down the car aisle to a seat, just as it steamed out of the Forty-second Street depot. She was a true woman and wanted the window open, first thing; so she made a few ineffectual passes and then looked beseechingly helpless.

"Allow me," said the fat man in front, with a fatherly smile, and he commenced in the old, old way, a series of highly amusing manœuvres which only resulted in exciting the most intense interest in the other passengers and a gentle, healthful perspiration upon his expansive brow.

He sat down with a smile, which was pathetic in its assumed nonchalance, and tried to look as if nothing had happened.

Then a young person—a drummer, who had been watching the proceedings in a quiet, intense way—arose and removing his hat, with the air of a Barrymore, said: "Do you wish the window opened, Miss?"—this with a withering look at the now crushed fat man.

"If you please," (*oh so timidly.*)

The young man jauntily approached the casement and began a series of deft jerks and rattles, bracing his knee meanwhile against the seat.

Everyone was now wrought up to a pitch of great excitement, which was intensified by the short, sudden darkness of the tunnels. The fat man looked on, more in sorrow than in anger, but inwardly hoped the window wouldn't budge. It didn't.

At this critical point the gruff conductor entered, and the drummer, with a weak attempt at jocularity, asked in a sprightly voice: "George, will you be kind enough to bring a pickaxe and get this window open?"

The conductor's name evidently was not George, for adopting that chilling air which railroad officials usually use toward male passengers, he answered:

"It ain't intended to be got open. This is a Winter car and it's nailed down. Tickets!" And the young man sat down with a dull, sickening thud.

* * *

Mr. Nat C. Goodwin's friends are preparing a petition imploring him to wear in real life a moustache similar to that which adorns his ingenuous, open countenance in A Gold Mine. It entirely does away with the on-very-good-terms-with-himself-expression which usually distinguishes the face of this comedian.

* * *

A Southern theatrical manager has written a book entitled "How I Escaped." After a perusal of its pages, we are forced to admit that the feat recorded in its title was a most remarkable one. After writing such a volume the only way to get out honorably was to get out quick, and we congratulate our Southern friend upon his wonderful rate of speed.

* * *

The composer of Said Pasha indignantly proclaims that he will never produce another opera in New York. This awful decree will, no doubt, thrill the entire city with a mad regret. We must however bravely face the inevitable, and struggle along as best we can with sooth performances, in the same old way as before.

* * *

The stuffed hide of Jumbo has just been placed in position in Tufts College Museum, Boston. The skeleton was some time ago presented to the Metropolitan Museum in this city. We trust that the great and only Phineas T., who knows the value of a good advertisement, will accept the timely hint conveyed in this item, and will not give away any more of Jumbo until we have had time to forget these two memorable presentations.

* * *

A specialty "artist" staying at a Philadelphia boarding house, recently objected to the butter served to him, and was informed by his landlady that it was intended as a delicate recognition of the "oho" act which he performed nightly.

ROSINA VOKES' TOUR.

Clarence Fleming, manager of the Rosina Vokes Comedy company, is in the city. He is preparing for the opening of that organization at Daly's Theatre on the 29th inst.

"We have had a very good season," said he, "the only off weeks being those devoted to the Kansas and Nebraska circuits presided over by L. M. Crawford. I want to say right here that those theatres are about the worst managed I ever came across. You may recollect the story of Mr. Clay finding a solitary cornet player in one of the theatres, and learning that that was the orchestra. The rest were playing at a ball. Mr. Clay took the matter good-naturedly, and said patronisingly:

"And I suppose you are the greatest cornet player in the world."

"No. I'm not," answered the man. "If I were any good at all, I'd be down at the ball!"

"That story is true. I have learned from Mr. Crawford's employés that none of them receive salaries with the solitary exception of the manager who gets $50 or $60 a month, and the head carpenter, perhaps. The entire orchestra, the theatre attachés, the doorkeepers, the ushers and all serve merely so that they can see the performance. Is it surprising then that an incident like that can occur? The theatres are as dirty as they can be, while the men always take out their handkerchiefs and dust the chairs before they sit down. Mr. Crawford can open the doors, I am told, at an expense of $25 or less every night.

"Miss Vokes has enjoyed the best of health all this season, having had hardly a moment of illness. On last Saturday night she closed a most successful two weeks' engagement at Hooley's Theatre, Chicago, and this week she is resting. Next week will be devoted to Cleveland and Buffalo. Of the new pieces we have produced this season, Ghastly Manor, My Lord in Livery, Tears and The Old Musician have made decided hits in Chicago, and will be produced here during the engagement, which is to last positively for four weeks and possibly longer, as well as several other new plays now in rehearsal. Owing to the great crowd of strangers in town during our opening week, one of the most successful bills of last season will be given—A Game of Cards, My Milliner's Bill and The Rough Diamond."

ST. PAUL'S NEW THEATRE.

St. Paul is to have a new theatre, and L. N. Scott, who is to manage it, is in New York this week on theatrical business. He showed a Mirror reporter a plan of the interior on Tuesday, and expatiated on its general comfort and completeness. Mr. Scott said in substance:

"The Grand Opera House of St. Paul burned down, as you know, last January. A syndicate was immediately formed to erect a new theatre but not on the same site. What is known as the Arcade block was purchased, and the new establishment is to be known as the New Arcade Opera House. The cost of the ground and the theatre will reach $1,000,000. Work on the building was begun about four weeks ago, and we expect to have it completed by Nov. 1. The seating capacity will be 1,800, and there will be the usual balcony and family circle. The exterior is of marble, stone and brick. We are particularly proud of the main entrance, 25 feet wide, on Fifth Street. Then there will be side entrances on Wabash Avenue and St. Peter Street, each 20 feet wide. Also two exits and entrances from Fourth Street, 15 feet wide. A novel feature is Exchange Court, 73x90 feet, facing the main entrance. This is an open rotunda for Arcade Block, and adjoins the auditorium, so that in case of fire or panic the theatre can be emptied very rapidly, owing to the number of exits from the theatre leading into this court. Although the theatre is fire-proof, there will be fully twenty exits provided."

"How about dressing rooms?"

"Ha! ha! The Manon keeps an eagle eye on the interests of traveling actors and actresses. Well, the New Arcade will not be blacklisted, for the architect, L. S. Buffington, has provided for fifteen comfortable dressing rooms. The stage will be 50x73 feet, and the interior will be handsomely decorated. I am now in New York to select the most comfortable orchestra chairs to be found. There will be three feet between each row. The old theatre only left two feet six inches between the rows. The New Arcade will book first-class combinations, and be run in connection with the Grand Opera House of Minneapolis, J. F. Conklin, manager of the latter house being a member of our syndicate. I am now filling the dates of attractions, booked for the St. Paul Grand Opera House, at the New Market Theatre, which I have managed since 1883."

There seems to be a general impression current that Charles Coghlan found the material for Jocelyn in some obscure French book or play. The internal evidence of the drama itself gives probability to the supposition, but nobody has been clever enough yet to detect the alleged source of inspiration.

A WALLACK STATUE.

Margaret Townsend, secretary of the Lester Wallack Statue Fund, sends the following appeal to THE DRAMATIC MIRROR for publication:

To the Public:

The undersigned feel that they but voice the opinion of the public when they express the sentiment that few men have passed away from us in this generation who have deserved more to be remembered than John Lester Wallack. There are not many people of mature years in this city, we might almost say in this country, but who can recall hours when he contributed to their enjoyment.

Realizing this, and appreciating the necessity that some must take the lead so as to enable the great mass of his friends to express their affection, we have united for such purpose.

It has been considered by many whose judgment in such matters can hardly be questioned, that a bronze statue of him taken in some character in which he was a favorite would be the most satisfactory way in which to honor his memory.

We are informed that such a statue, with appropriate pedestal, and wrought by an efficient sculptor, will cost $25,000.

Will you aid us?

In order that the movement may be a popular one, we have concluded not to accept any subscription for a sum to exceed $5, reserving the right, of course, to receive donations from the social and theatrical friends of Mr. Wallack.

We have selected Miss Margaret Townsend, No. 343 West Thirty-fourth Street, as our Secretary, to whom all contributions should be sent, and from whom all necessary information may be obtained.

Messrs. August Belmont & Co. have kindly consented to act as bankers of the fund.

The names of subscribers, with the amount of their contribution, will be published in one of the daily papers once in each week, and so soon as the required sum is collected, mention of the fact will at once be given through the press.

Mrs. S. L. M. Barlow, Mrs. August Belmont, Mrs. Daniel Butterfield, Mrs. Edward R. Bell, Mrs. Henry Beeckman, Mrs. John R. Brady, Mrs. A. C. Bettner, Mrs. N. E. Baylies, Mrs. J. Searle Barclay, Mrs. Brockholst Cutting, Mrs. S. Van Rensselaer Cruger, Mrs. Edward Cooper, Mme. di Cesnola, Mrs. Henry Clews, Mrs. William Butler Duncan, Mrs. Chauncey M. Depew, Mrs. Hamilton Fish, Jr., Mrs. U. S. Grant, Mrs. Richard Watson Gilder, Mrs. Lawrence Hutton, Mrs. John Hoey, Mrs. Richard Irvin, Jr., Mrs. Lawrence Kip, Mrs. Hicks-Lord, Mrs. Thomas Francis Meagher, Mrs. Charles L. Mitchell, Mrs. James P. Ruggles, Mrs. John Sherwood, Mrs. Lewis A. Sayre, Mrs. Edward Scovel, Mrs. John D. Townsend, Mrs. Edward I. Woolsey, Baroness de Wardener, Miss Margaret Townsend.

LETTERS TO THE EDITOR.

CARRY THEIR OWN SCENERY.

BOSTON, April 11, 1889.

To the Editor of the Dramatic Mirror:

SIR:—Your Brooklyn correspondent informs the readers of THE MIRROR this week that the management of the Grand Opera House in Brooklyn deserve great credit for the elaborate manner in which they mounted Lewis Morrison's production of Faust. As we carry every thread of scenery, every property and mechanism used in the production, down to the most minute detail, I should not like the impression to go forth that we depend on local managers to mount our production. If you will kindly correct the statement I shall feel thankful and shall not encroach upon your generosity again.

Truly yours,
EDWARD J. ABRAHAM.

THE AKERSTROM-KENNEDY MUDDLE.

BRISTOL, Pa., April 13, 1889.

To the Editor of the Dramatic Mirror:

SIR.—I send you a copy of a threatening letter received from Frank Charvat, of the Ullie Akerstrom company:

"John J. Kennedy, *alias* J. J. Johnson: This matter will not end here. Only cowards send anonymous letters, or letters with fictitious signatures attached.
FRANK CHARVAT."

It will be seen from this that Mr. Charvat holds me responsible for the article published in THE MIRROR and signed J. J. Johnson. This is an erroneous impression which the Editor of THE MIRROR or Mr. Johnson himself can very easily correct, but they cannot as easily correct Mr. Charvat for the cool with which he proceeds to threaten and insult me. I would respectfully call the gentleman's attention to the fact that it is poor policy for him to inflict his wild Pooria vengeance on me because Mr. Johnson told the truth. He should have remembered that it was better for himself and his star to have Mr. Johnson tell the truth than for me to tell it, as I could have done it somewhat more effectively. Mr. Charvat should not, in his gentle Illinois fashion, go gunning for my scalp because in his fight with my sister Lillian he has "bitten off more than he can chaw." Is it my fault that his star forgot that she was herself a pirate and threw her little boomerang which returned so disastrously upon herself?

Like most actors, I have been unfortunate enough in my career to serve aboard a pirate ship, but never on one that floated the black flag more daringly than on board the one commanded by Captain Charvat. In his reply to Manager Hasenfordter, of my sister's company, he gives a delightful illustration of "an issue squarely dodged." His star, Miss Akerstrom, distinctly accuses Lillian Kennedy of using her poem, "Toot Yer Horn," and portions of her play in the production of Casey's Troubles (written by my brother Kelcy), since going on tour with that play for one-night stands. They just as distinctly refused to forfeit one thousand dollars if such is the case. How comes Mr. Charvat in his delightful circus style and offers to forfeit three hundred dollars if he can't prove that they have used the poem, and the dear man knows, and they know, and everybody knows that he can prove that at some period of their existence they did use the poem (not knowing that they wronged Miss Akerstrom, as she sells her poems without reserve). But they have not used it since going on tour of one-night stands with Casey's Troubles, and that's just what they have been accused of, and that's just what they have answered so decidedly, and that's just what Mr. Charvat would be and is afraid to put his three hundred up against.

It's rather refreshing to hear Mr. Charvat say that he will pay attention to no more bluff. That's just like his cool, deliberate mind. He has reasoned it out to his own satisfaction that somebody has been trying to bluff him. Of course, he does not remember that no one was saying a word until they found themselves maliciously and criminally assailed, and then, when he is answered in unmistakable terms, he calls it a bluff.

Well, Mr. Charvat, I will give you another bluff. I will deposit one hundred dollars with THE MIRROR, if you will cover it, that you are afraid to accept Manager Hasenforder's challenge and leave it to THE MIRROR to decide which is right, according to your star's accusation, published in THE MIRROR, and their answer to it printed in THE MIRROR. Now, come to time, Mr. Charvat, and don't give people the satisfaction of laughing at you.

Respectfully yours, JNO. J. KENNEDY.

MISS AKERSTROM CHALLENGES INVESTIGATION.

LYNN, Mass., April 12, 1889.

To the Editor of the Dramatic Mirror:

SIR: In your last issue I note a letter from one calling herself "Alice Milton." In reply to the same I would say the play Peggy is not and never has been claimed by me as original. The original plays in my repertoire are Annette, Renah, Little Gretchen and Viola (the latter being an original dramatization of one of Miss Braddon's novels.

My route is always in all dramatic papers. I do not knowingly trespass on the rights of others and I think that the financial basis of the company I head is too well established by five years of upright dealing to be questioned now. I have had many plays submitted to me by various authors for approval each season. I bought Peggy in good faith. If there is such a person as "Alice Milton" and she will prove that she is the owner of the play, Maud Muller, and by comparison prove Peggy is the same, I stand ready to pay damages. Yours sincerely,
ULLIE AKERSTROM.

THE AMATEUR STAGE.

THE GILBERT'S FINALE.

The Gilbert Dramatic Association wound up its tenth season at the Brooklyn Academy of Music last Wednesday evening. The house was well filled by a critical and exacting audience that did not hesitate to applaud the more brilliant hits of the play, and laugh as heartily at anything with a trend toward the ludicrous. Dion Boucicault's six-act comedy, How She Loves Him, was produced, but the performance cannot be chronicled as a success. Boucicault's comedies, as is well known, are not adapted to the use of amateurs. The comedy element is too fine, and the situations not any too funny. The parts must, necessarily, be in the hands of people of recognised merit and undoubted ability to have them well worked up and the interest of the piece properly sustained. In amateur societies this is a task hard to accomplish. When an amateur realises that he or she possesses a little histrionic talent, they "turn up their nose" at the mediocre parts and will accept nothing short of a leading character. Possibly to this fact may be attributed the shortcomings of the Gilberts' production. The movement of the play was brisk at times, but occasionally it would drag, and with a hitch here and there entirely destroyed the effect of the performance. While James J. Darling, as Doody, and Harry J. Stokum, as Sir Abel Hotspur, were on the stage, considerable spirit and dash were manifested, and the audience was not slow to appreciate it. Mr. Stokum certainly repeated his former triumph in this part, and Mr. Darling, although he has capably played a number of characters this season, can safely count Doody as his best achievement. Grace Clark returned to the amateur stage, after a season's absence, as Mrs. Nettletop, and from her acting one would surmise that she had evidently forgotten what she once knew about the drama, especially how to study her lines. Adam Dove was a trifle too stagy as Dick Heartley, but otherwise he fully met the requirements of his character. Libbie Healy has done some excellent work with the Gilberts this season, but her Miss Atalanta was far below the standard. Besides not being adapted to such a role she was unfortunate enough to wear a wig like a waffle, and a few of her costumes scarcely blended harmoniously with her personal appearance. George W. Cogan in the character of Sprawley proved himself a very unnatural actor. Hattie P. Meffen gave a remarkably vivacious rendition of Lady Selina Rafflethief and commanded warm admiration. The part of Tucker seemed to trouble M. H. Lindeman greatly. He fought piteously with an English dialect, and nearly sprained his neck trying to repose like the Eden Musée's wax policeman. William T. Harris, Jr., as Dr. Minimum and Gus H. Buerman as Dr. Zikwertz, were extremely funny. Frank J. Gaffney, Thomas Taylor and Lillie Smith were commendable in minor roles. The play was set superbly but the costuming was simply ridiculous. John Billings was the "coach" and E. W. Jacobson the stage manager.

A PERFORMANCE FOR CHARITY.

Prominent society people, actors and professional people generally thronged the Lyceum Theatre on last Thursday afternoon. The occasion was an entertainment under the auspices of Mrs. L. A. Carroll, and the object to raise funds for St. Peter's Church at Bay Shore, L. I. Buckstone's familiar one-act comedy, The Dead Shot, served as a prelude, with the following well-known amateurs in the cast: Messrs. Camp, Hall, Coward, Landon and the Misses E. and L. Lawrence. The play was given in excellent form and elicited the hearty approval of the audience. The second part of the programme consisted of a song by Mrs. Pemberton Hinchs and Mrs. Donald De Vere Graham. The former sang a selection from Carmen in a most brilliant manner and in response to an encore sang a Creole love-song. Mrs. Graham gave several beautiful ballads delightfully. Helen Barry, of the Union Square Theatre, recited "Karl the Martyr," from the German with fine effect. The entertainment concluded with an original one-act farce entitled A Wild Idea, by Mrs. Charles A. Doremus and Elizabeth Marbury. This was the cast: Dick Middleton, E. G. Schuyler; Cyril Carson, J. Albert Hope; Hiram Green, Walter Bellows; Patrick Deegan, A. La Montagne; Evelene Digby, Ella Griffith Greene; Mollie O'Flynn, Miss Mack; and Lady Betty Conway, Hilta Proctor Otis. The piece was cleverly acted, Hilta Proctor Otis, Ella G. Greene and Albert La Montagne giving a particularly amusing and finished portrayal of their respective parts. The audience was kept in almost continuous roars of laughter by the bright and witty sayings with which the farce is replete. It is said that Rosina Vokes will include this piece in her repertoire next season.

NOTES.

The Chimes of Normandy will be sung by St. Peter's Opera Association at their own hall Easter week. Miss Libbie Healy and James J. Byrne, of the Gilbert, will assume the leading roles.

Local talent presented Reward to a large audience at the Opera House at Franklin, Pa., on the 4th inst. Will Keene's performance of Jim Johnson, the negro servant, and the Irish lass, Kitty Reilly, by Dot Pennington, were worthy of professionals.

Miss Jennie O'Neill Potter, niece of James O'Neill and a well-known amateur actress, gave a private performance at her residence on East Fortieth street on Wednesday night last. Old Love Letters, with Mrs. D. P. Bowers and Mr. E. Beach in the cast, was played. Miss Potter gave several excellent readings, and Prof. Browne rendered delightful airs on the mandolin. Scenes from Romeo and Juliet, with J. C. Harvey and Mrs. Bowers as the lovers, were also on the programme.

This (Wednesday) evening the Amaranths will give the final performance of its eighteenth season at the Brooklyn Academy of Music. The spectacular and romantic drama, The World, will be presented. The play is an undertaking almost too much for even a well appointed and equipped professional company. However, the Amaranths are confident that they will succeed, and have undoubtedly worked hard to achieve such a result. The cast includes Frederick Sydham, Albert Manley, Frederick Browne, Harry J. King, H. H. Gardner, George Woodruff, Miss Ada Woodruff, A. J. Macaulay, Gus H. Beuermann, Frank Obenreder, T. A. Quinlan, Miss Annie L. Hyde and Miss Lizzie Wallace.

A large and fashionable audience witnessed an amateur performance at Albaugh's, at Washington, on the afternoon of 12, for the benefit of the Home for Incurables and Humane Society. In Honor Bound, by the Messrs. Wendell and Bulkley and Misses Alice Biddle and Katie Beach, was nicely rendered. Several musical selections, piano solos by Miss Amy Hare and songs by Mrs. John C. Fremont, Jr., and others followed. The performance closed with Sweetheart, by Messrs. Webb and Bulkley and Misses Riddle and Beach.

An entertainment was given by the Young People's Association at the Hanson Place Baptist Church on Tuesday evening last. An interesting and varied programme was presented. Thomas T. Hayden and E. O. Jacobsen, of the Melpomene, were heard in well-rendered recitations.

The Fabian Dramatic Union will give a minstrel performance at the Lexington Avenue Opera House, April 24.

R. R. Throckmorton, President of the New York Amateur League, will make his first appearance with the Amaranths this season to-night (Wednesday), playing a leading role in The World.

The Lyceum Dramatic Society will close its season Tuesday evening, April 23, at the Brooklyn Athenæum. The Match Maker will be presented, with the following cast: Mr. Featherstone, C. F. Nicolson; Gerald Markham, G. A. Bryden; Mr. Spawley, G. M. Ness; Dr. Olin, H. C. Edwards; Nicolas, W. L. Hopkins; Lawyer Frisby, P. C. Smith; Mrs. Featherstone, May Barton; Mrs. Spawley, Miss Dezendorf; Lucy, Hortense Booth; Gwendoline, Miss Lauren.

John Q. Adams, a prominent member of the Gilbert, will shortly wed Miss Carrie V. Wagner, a well-known society lady of Brooklyn.

Lizzie Dezindorf will make her first appearance with the Lyceum Society at their next performance.

President Hart, of the Amaranths, has issued a beautifully engraved invitation to many prominent persons in Brooklyn, inviting them to occupy a seat in the boxes at the Academy to-night. The boxes will be elaborately decorated, and the Amaranths anticipate a gala night.

Frederick G. Nelson, who has just resigned from the Gilberts, has been elected one of the board of directors of the Amaranth Society.

The Apollo club's third annual concert at the Academy of Music on last Tuesday night was, in every sense, a success. The house was packed by a fashionable audience. The stage was elaborately decorated with ferns, palms and potted plants. Dudley Buck held the baton and successfully brought the sixty members of the club that participated through its various choruses. These were harmoniously and beautifully rendered, and the audience repeatedly testified its appreciation. The gems of the evening's entertainment were the charming rendition of two arias, "The Shadow Dance," from Meyerbeer's Dinorah, by the handsome and talented soprano, Signora Clementine De Vere. Herr Franz Wilczec, the accomplished violinist, assisted. Signora De Vere's second effort, an aria from "Yakme," was beautifully sung. She possesses a voice of extraordinary flexibility and purity. Herr Wilczec executed on the violin "The Witches' Dance," by Paganini, and Kalliwoda's "Steirmar kische Weisen."

A very enjoyable reception was given by the Lyceum Society at Avon Hall, Friday evening. A large and select company was present.

The last musicale and reception of the Amaranths will be held at Remsen Hall, Brooklyn, on April 24.

A great fault among amateurs, especially the ladies, is the reprehensible habit of over-dressing the parts they may chance to assume. On the slightest pretext they will don a full-dress costume. The truth of this statement was made fully apparent at the last Gilbert performance. The ladies were costumed in a garden scene where they were merely visiting friends, that would have delighted Clara Morris in the consumptive Camille. Adam Dove was also guilty of this unpardonable fault. A man without a shilling in his pocket to buy a meal would scarcely sport diamonds or be dressed in the latest English fashion yet, such was Mr. Dove's attire, playing as he did the role of a penniless son.

IN THE COURTS.

NO SWEARING ALLOWED ON THE STAGE.

Judge Lachman, of the Sixth District Court, has under consideration a question as to whether Manager Duncan B. Harrison was justified in summarily dismissing Clay Clements because he swore upon the stage during a performance.

The contract which Mr. Clements signed, some weeks ago, for a fifteen weeks' engagement on the road with The Paymaster company, provided that he should "always conduct himself as a gentleman." He played the part of the Colonel. Shortly after the company started out, the actor was fined $5 for carelessness. When they reached Wilmington, Del., and he was reproved for slurring his lines, he was naturally ruffled, and had some words with his manager. The result was that he made arrangements to terminate his connection with the company on the following Saturday.

On the occasion when the actor became angry, and is said to have used some very strong language in the hearing of the audience, the manager waited till the act was over and then accused him of trying to ruin the company. They quarrelled, and some blows were struck. The actor was told his services were no longer required, and that his place was filled by another. He sued Manager Harrison to recover damages for breach of contract, and the manager paid $99.38 to the court as the sum he considered the actor was entitled to, but denied the $59.37 claimed in addition.

Clements admitted that he was angry when the audience was snickering at him for a mishap on the stage, and said that it was possible that he might have used emphatic language.

Manager Harrison, however, testified that the actor had not conducted himself as a gentleman should, and that he had expressed himself very emphatically and loud enough to be heard by the whole house. Various members of the company corroborated him upon this point. Judge Lachman decided that the actor was entitled to the money paid into court, but as to the balance of the claim, he reserved his decision.

ROBERT GRAU FINED FOR CONTEMPT.

Manager Robert Grau has been found guilty of contempt of court. Several years ago he was sued by Minnie Richards, who recovered a judgment against him for $66.66. She could not find any property belonging to the manager upon which she could levy to satisfy the judgment, and finally procured an order from the Court of Common Pleas, requiring him to go before a referee and submit to an examination, in supplementary proceedings. The order of the court restrained him form interfering with or transferring any of his property. At that time he had several contracts with theatres, which yielded him some funds; but the greater portion of this income was spent in paying the salaries of his artists and on railroad fares. About the time that the order of the court was served upon him, his company was preparing to go to Canada to fulfill an engagement. He went with the company, paying no attention to the order, and neglected to appear for examination upon several specified occasions. An order was procured last month, requiring him to show cause why he should not be punished for contempt of court. At last he did appear before the referee, and testified that he had no property which could be taken to satisfy the judgment. Costs of litigation, added to the judgment, now increases the amount to $100.60, almost double what it was originally. Judge Beckstaver, of the Court of Common Pleas, has adjudged the manager guilty of contempt, and has fined him the amount of the judgment, which he is directed to pay or go to jail.

MATTERS OF FACT.

Howe and Hummel, the attorneys for William H. Power, who is the sole owner of The Ivy Leaf, The Fairy's Well, Loch-na-Mar, and Granuwaille, announce that pirates intend producing plagiarized versions of the above-mentioned plays. All reputable managers throughout the United States and Canada are warned that summary legal proceedings will be taken against any person attempting to perform any of Mr. Powers' plays.

Tony Farrell, the comedian, is at liberty.

Adelaide Fitz Allen, leading lady with Frank Mayo during the season of 1888-89, is at liberty for next season.

William Blaisdell, the singing and dancing comedian, will be at liberty for opera or farce-comedy after May 4.

Digby Bell, leading comedian, and Laura Joyce-Bell, prima-donna contralto and leading comedy roles, having resigned from the McCaull Opera company, to take effect on May 1, are ready to negotiate with responsible managers for the Summer and the ensuing season of 1889-90.

Edward J. Ratcliffe, the leading man with the Lost in New York company, is reported to have made a pronounced success with that organization on the road.

John A. Stevens has a winner in his new romantic drama, Mask of Life. It is a strong play of brisk action and abounds with thrilling episodes. The entire press of New York, Brooklyn, the South and West endorse it as a popular success. All communications will be received by John A. Stevens, at the Ashland House, New York.

Kate Claxton's successes, The Two Orphans and The World Against Her, also a strong melodrama by Frank Harvey for a male star and a comedy-drama for a female star, can be read and negotiated at offices of Gustave Frohman, No. 19 East Twenty-eighth Street.

A market is sought for a drama that has proved a great success on the road. Address offices of Gustave Frohman, No. 19 East Twenty-eighth Street.

The members of the Robert Downing company are called at the Opera House at Harrisburg, Pa., at 10 A. M. on Monday next.

The Grand Opera House at Richmond, Ind., is said to be the popular house in that city. The managers of the house, William H. Bradbury and Son, are now booking for 1889-90. They want a few more attractions for this season. The Grand Opera House plays first-class companies only. Richmond has a population of 20,000 and the house seats 700. The dressing-rooms are warm and clean and the theatre is heated with natural gas.

David P. Steele, who plays the title role, and May Steele, who appears as Edith Marsland in the Madison Square Theatre Private Secretary company, will be at liberty on June 1.

Pauline Hall will be disengaged from May 1 to Sept. 1.

Kate Foley has been engaged for the Summer season at the Soldiers' Home, Dayton, Ohio.

A professional tenor is wanted by an amateur opera company for the role of Thaddeus in The Bohemian Girl to be given two nights in June next. Address Manager C., care of THE DRAMATIC MIRROR.

Bessie Grey has been engaged to succeed Helen Dingeon, in the role of Serena, in Said Pasha. She will make her first appearance with the company in Baltimore, April 29.

The Metropolitan Theatre at Denver, Col., will be an imposing structure built of white sandstone, and is said to be the only building in Denver devoted in its entirety exclusively to theatrical purposes. The location is in the centre of the fashionable residential quarter of the city. The seating capacity of the house is 2,384. Denver, at present, has over 135,000 permanent residents, which is further increased by a floating population of considerable magnitude, made up largely of tourists and Eastern visitors. Denver is said to have finer weather and more clear days than any other city on the American continent. This city is spoken of as being one of the best theatrical towns in the United States. For three years and more the need of another large theatre in Denver has been felt, and this want the Metropolitan Theatre proposes to fill. This theatre is reported to be the largest, handsomest, most commodious and safest playhouse West of New York, and is fitted up with all the latest improvements and conveniences. The Metropolitan Theatre is now booking for the seasons of 1889-90-91. First-class attractions only are wanted. Percentage or certainty. For time and terms, address Manager C. M. F. Bush, Metropolitan Theatre, Denver, Col.

HIS SUMMER COTTAGE.

A FINE PLACE WHERE MANAGER HARRIS WILL ENJOY HIS VACATIONS.

Baltimore American, Sunday, April 7, 1889.

Mr. P. Harris, of the Academy of Music, returned from New York Friday, after spending several days in the metropolis perfecting arrangements for the erection of a handsome Swiss cottage at Bay Shore, Long Island, where Mr. Harris will take his family for the Summer months. The pleasures as well as the advantages of a home in the country, especially during the Summer months, cannot well be overestimated—the bracing atmosphere; freedom from the heat, noise, dust and crowds of the city; the pure and health-giving water; the bright emeralds of the fields; the trees; the fragrant flowers; the seclusion, where genuine rest may be found and where the children may sport in the unclouded sunshine; present attractions which cannot be too highly colored, even by the most airy and fanciful imagination. Bay Shore is becoming a popular resort with Baltimoreans, and is already dotted with beautiful villas and fine residences of many of our citizens. Nature has certainly done much to make the country around Bay Shore a delightful place of residence, and Mr. Harris' pretty cottage will occupy one of the most charming spots on the island. The face of the ground is of a rolling character, enough so, at least, to give a most pleasant diversity to the landscape, which is covered with a great variety of trees. The pine, which is quite plentiful, exhales a delightful odor, and adds to the purity of the air. The streams are famous for their beauty and the attractive groves which skirt their banks. These streams afford fine opportunities for bathing in sequestered pools, rowing in the cool shade beneath wide-spreading trees, and fishing in quiet nooks or rapid waters. The groves embrace forest trees of almost every variety, while tulip, oak, poplar, maple, walnut, hickory, beech, and other beautiful shade trees, abound. The interior of Mr. Harris' cottage will be finished in hard woods, and will be provided with spacious dining-room, parlors, billiard-room and private apartments, all furnished in elegant modern style. The surrounding grounds are to be tastefully ornamented with grass plats, and banks of flowers and foliage plants. The cottage site is beautiful in the extreme; not grand or majestic, but that subtle beauty that charms the eye and gratifies the senses. Mr. Harris will send his horses and carriages to Bay Shore about the middle of May, and his family, consisting of Mrs. Harris and Baby Howard, Gordon Harris, Mr. Hiram Britton, Mr. and Mrs. P. F. Egan, of St. Paul, who will visit Mr. and Mrs. Harris all Summer; and Mr. Burt Brower, of Toledo, Ohio, will follow shortly afterwards.—*Com.*

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list.

Alsberg, Celia	Gunter, A. C.	Megan, Geo.
Aveling, Henry	Garrett, B.	McKenzie Archie
Anderson, M. H.	Gale, Lizzie	Morrison, Miss R.
Aiken, Sol	Gillette, Wm.	Miln, Geo. C.
Arnold, Hattie	Goodwin, E. S.	McCormack, Loudon
Anderson, A. B.	Gardiner, C. R. (pkg.)	Modjeska, Mme.
Anderson, W. C.	Gilbert, Miss Fay	Murphy, Jos.
Abell, Floride	Graham, B. R.	Marbourg, Miss D. (pkg)
Aborn, Sargent	Gilman, Ada.	
Ashton, Wm.	Gardiner, F. M.	Mg'r Barry and Fay
Andrews, C. L.	Grath, J. W.	Mg'r After Dark Co.
Breen, J. J.	Granger, Maud	Morley, Walter
Bertram C. B. (pkg.)	Hine, Harry	Maher, Mr. J.
Brown, Wat	Heard, Benj. C.	Mayer, Marcus
Bowers, F. R.	Howard, Miss	McAllister, Phosa
Blaisdell, J. W.	Hayden, Wm.	Mg'r Clara Morris Co.
Burton, Chas.	Harrison, D. B.	
Blake, Harold	Hart, Joseph	Norman, S. P.
Bingham, Marie	Horne, James A.	Norton, J. W.
Barney, Ariel	Hudson, Robert	Newell, W. D.
Burbidge, C. F.	Hatcher, Jessie	Newton, Miss H. W.
Bland, Lionel	Hall, J. Clinton	Neville, Sarah
Bertram, Chas.	Hays, J. W.	Nash, Geo. V.
Blakemore, Harry	Herbert, Francis	O'Rourke, Eugene
Barbour, Wm. W.	Hagemanne, G. W.	O'Neil, T. H.
Bryant, Tom	Hansen, J. H.	Osgood, Whitman
Blakemore, H. D.	Hawley, G.	Osborne, Rose
Brennen, G. M.	Hess, Nellis	Osborne, Fannie
Breeze, Lloyd	Harris, George	Perlet, Herman
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C. M. F. BUSH, MANAGER.
—*—
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BOSTON.

Extremes meet—sometimes; and they would have done so at the Boston Theatre in the closing performance of the Gorman Opera company on Saturday and the opening one of Thatcher, Primrose and West's Minstrels on Monday night had it not been for a happy thought of Manager Harris, of the Howard. Mr. Harris secured the house for Saturday night and provided an entertainment which completely took all the Wagnerian taste out of the mouth and prepared it for the proper enjoyment of the different kind of musical feast which was to follow. I'm afraid this metaphor is a little mixed, but readers will know what I mean with sufficient study, and that's all I care for. The entertainment to which I refer was a prize wrestling match or tournament, as Manager Harris called it, with all the famous ring athletes, Dufur, Duncan Ross, Daly, Flagg and others, as contestants. It was certainly as much of a success as the opera, and lots of the same people were present. The Minstrels remain this week.

Said Pasha did well at the Globe last week, poor as it was, and this week we are having something very little better in Rice and Dixey's Pearl of Pekin.

Donnelly and Girard opened at the Park on Monday night in Natural Gas.

Robert Elsmere has hardly proved a pronounced success at the Hollis Street. It bears little resemblance to the book except in the names of the characters. The piece is well staged and well played, and has drawn fair houses. That is all that can be said of it.

Ullie Akerstrom is at the Grand Opera House this week. She is bright and vivacious, and can dance gracefully.

Joseph's Sweetheart is still at the Museum. Our Boys follows 22.

ITEMS: The return date contemplated by the Boston Ideal Opera co. at the Boston Theatre has been canceled, and the company will end its season elsewhere.—The friends of Dan Maguinnis are taking steps for the erection of a monument to his memory.—Ethelyn Friend, who is now at home in this city, is to have the *ingénue* part in Featherbrain, which is to be produced at the Madison Square May 6.—Captain Swift comes to the Park in May.—Elaborate preparations are making for the presentation of the Greek play at the Hollis Street Theatre 25.—William Dixon, stage-manager at the Hollis Street, and Harry J. Jordan, treasurer of the same establishment, take a joint benefit Sunday evening, April 21. Among the volunteers for the occasion are Sadie Martinot, Harry Dixey and Tony Pastor.—Kellar, the magician, comes to the Park in June.—A Monday matinee is to be given at the Museum 22, the first in the history of that establishment. The bill is to be Rosedale.—Louis Morrison, supported by his own company, announced a grand production of Faust at the Boston Theatre for the week beginning 21.—Little Olive Homana, who follows Elsie Leslie as Fauntleroy in the Museum co., is said to be fully as bright and precocious as her charming predecessor. She has been letter perfect in the part for months and is eager for the season to commence.—The "rollicking, reeking merriment" of the Brass Monkey co., or rather of its managers, was somewhat dampened one day last week by the discovery that the treasurer, George Krewolf, had decamped with several thousand dollars. The situation, when Mr. Hoyt was informed of the fact, was dramatic in the extreme, and had the erring treasurer been got-at-able the probabilities are that he would have been knocked where brass monkeys are heard of no more forever. At least so Mr. Hoyt confidentially informed the reporters. Mr. Krewolf still lives, however, and what is more, he has outraged the feelings of everybody who wished to believe him a thorough and deep-dyed scoundrel by paying off some of the co.'s old advertising bills with the money he took away with him. Since this fact has been learned Mr. Hoyt is inclined to take a more charitable view of Krewolf's act, and says that he thinks it was unpremeditated.—Boston originates many good things, and is not slow to snap up good things which originate anywhere else. She has been slow, however, to adopt the opera-glass service in the theatres which has worked so successfully in New York. We are going to have it, nevertheless, and the pioneer in the movement is Manager Eugene Tompkins, of the Boston Theatre. Arrangements have already been made, and before the close of the season the house will be fully equipped. The other houses cannot afford to be left behind, and by the beginning of the next season we shall doubtless see a like state of things in every theatre in the city.—An invitation was extended by the manager of the Globe to the members of the Chicago and All-America Base Ball clubs to witness the performance of Said Pasha at that establishment on Saturday evening. The clubs, in uniform, occupied the boxes, which were gaily decorated for the occasion.—Robert Fraser will probably direct the production of Jed Prouty in behalf of Managers Rich and Harris.—Amateur theatricals are still the rage; four public representations by as many different clubs are announced for this month.

PHILADELPHIA.

As the attractions at four of the leading theatres remained unchanged last week, and as nothing new was offered anywhere, I have but little to chronicle.

At the Chestnut Street Theatre the Casino co. continued to present Nadjy to satisfactory business. Erminie will be given this week.

Evangeline finished its second and last week at the Chestnut Street Opera House. Business was light. This week Mrs. Potter in Antony and Cleopatra.

Kiralfy's Water Queen at the Walnut Street Theatre duplicated its success of the previous week. The houses were large in spite of considerable unfavorable comment. This week Frank Daniels in Little Puck.

At the Arch Street Theatre Hanlons' Le Voyage en Suisse played to good business. This week Held by the Enemy.

The Queen's Mate, upon its second week at the Grand Opera House, secured excellent business. In fact, the business was very good during the latter part of the first week, and I was led into making a misstatement in my last letter, because I judged from my own observation in the early part of the week and was not advised of the improvement. Tuesday night last marked the commencement of the second year of this house. During the twelve months just completed the house has remained continuously open and I think the venture has been crowned with success. The house is much liked by our theatregoers and has proved a valuable addition to our places of amusement. This week the Carleton Opera co.

Prof. Herrmann appeared at his own Broad Street Theatre and drew crowded houses. The house will be closed all of this week to afford opportunities for the final rehearsals of the new operatic production, King Cole II., which will have its premier 2nd.

At the National Theatre Frank Jones appeared in Si Perkins. As the play is of that sort which is designed simply to amuse, it is sufficient to say that it fully accomplished its purpose and met with the hearty favor of large audiences.

Lost in New York played to good business at the Standard Theatre. Owing to the failure of the co. to arrive on time the first performance was given on Tuesday afternoon. This week Muggs' Landing.

At the Central Theatre Tony Pastor, as usual, did excellent business. He had a good co. which gave an exceptionally fine entertainment. This week Harry Kernell's co.

The Boy Hero, a sensational nautical drama, secured good business at Forepaugh's Theatre. It belongs to the tank class and has numerous realistic features. It was handsomely staged. This week Jessie Calef in An American Princess.

Good business continued at Carncross' Opera House. The burlesque features were the White Caps and Pigs in Clover.

ITEMS: A performance for the benefit of the Actors' Fund of America was given at the Chestnut Street Opera House on Thursday afternoon. Harry C. Jarrett had charge of the affair and made it a great success. He was ably assisted by Fred Zimmerman, and was also greatly indebted to the managers of the various theatres, and to the kindness of the directors and members of the various cos. playing here. The list of volunteers is too long to present, but special mention should be made of the appearance of Dion Boucicault and Miss Thorndyke, who appeared in Kerry, assisted by Miss Craddock, Mr. Emmons, Mr. Bronsse and Mr. Corbet, of A. M. Palmer's Madison Square co. The house was crowded but I was unable to ascertain the receipts.—Rankin and Maeder's new military drama, The Skirmish Line, will be presented at the Academy of Music this week.—The American Opera co. comes to the Academy of Music Easter week.

CLEVELAND.

Dan Sully appeared at the Opera House last week in Daddy Nolan. On Monday night he played it for the benefit of the local lodge of Elks, and a feature was the setting of a scene from the play in full view of the audience by the Theatrical Mechanics' Association. Con Malvey is growing too big for the part of the bad boy, but plays it as well as ever. The Bostonians were at this house to packed audiences the last three nights of the week in The Musketeers, Pygmalion and Galatea, Dorothy and Patinitza. The old favorites, Barnabee, McDonald, Frothingham, Miss Stone, etc., were warmly welcomed. This week for three nights Edwin Booth and Lawrence Barrett, it being Mr. Booth's re-appearance since his illness. Seats nearly all sold for the engagement.

At H. R. Jacobs' Cleveland Theatre My Aunt Bridget, with Monroe and Rice, was the laughing attraction last week. This week Oliver Byron. Next Charles T. Ellis.

At the Star Theatre The Night Watch, D. K. Higgins' new play was produced. It is luridly sensational. The best acting in the piece is done by Miss Lou Galloway. Mr. Higgins plays the hero, a German dialect part. This week Little Nugget. Next, A Postage Stamp.

At the Academy of Music, Smith and Carl's Vandeville co. have done fairly well. This week, Prof. De Vee, illusionist and magician and a specialty co.

ITEMS: Dan Sully received a basket of flowers at the Elks' benefit.—Lilly Clay's Colossal Gaiety co. opens the fall season at the Academy of Music.—William Newton, advertising agent last season at the Park will be the excursion agent of the Detroit and Cleveland Steam Navigation co. this Summer.—John Pass, trombone player in the Star Theatre was married to Miss Eunice E. Proctor of this city last week. Hi Tom Ward, the minstrel man joined Dan Sully's co. here.

SAN FRANCISCO.

APRIL 7.

That Frances Hodgson Burnett can write a great play, I do not think any one will contend. She cannot stir men and women to their depths. Nor can a zephyr have much effect on the big trees of Mariposa. Mrs. Burnett, in authorship, is a zephyr. She toys with the smaller leaves of the lesser trees, and her breath is spent. She deranges the curls of childhood somewhat, and I doubt not breathes through the whiskers of the men—if they are nice men—and then rests from her over-exertion. She drawled over domestic incidents till Little Lord Fauntleroy blew in on the wings of her zephyr-like spirit, and the wind has been dallying therewith ever since. The Baldwin is crowded with nice—extra nice—people, who sit and alternately laugh and weep through successive curtains until the play is over. But she makes thoughtless people more tender and kind hearts kinder, and one can thank her for so much at any rate. One is fain to call blessings down upon her head because she did not give us Hoyt horseplay to provoke a laugh nor dime-novel horrors to point a moral. It is clean and fresh and wholesome. That is something in these days of degeneracy, when so many people think they are brave merely because they are dirty. Flossie Ethyl, as the second little lord, seems every bit as capable in the title role as Wallie Eddinger. I am not certain but that she is the better of the two in some respects, though to all intents and purposes they are "as like as two peas." If there be a shade of difference, I should express it by saying that the boy would be better with his hair cut, while the girl's manner is more in sympathy with the flowing locks. But, after all, it may be "a distinction without a difference." Miss Ethyl is quite as remarkable in her gifts as is Master Eddinger in his. Immense crowds ruled through the second as well as the first week.

The Daughter of the Regiment introduced W. H. Hamilton to a Tivoli audience, and introduced him fittingly. He is a good singer and a clever actor. I cannot dissociate him from the exceedingly humorous personation of—what was the character?—the fellow in Princess Toto, who aped Gilbert's funny lines burlesquing Hiawatha. That must have been nearly ten years ago. I used to go regularly every night to the Boston Theatre about ten o'clock to hear that awfully absurd but sweet barcarolle, "When you're afloat in an open boat," and so forth, which Mr. Clay set to such delightful music. What has become of Mr. Clay, by-the-way? He came to America with Alfred Cellier and seems to have dropped out of sight completely. Mr. Hamilton is trying to induce the Krelings to produce Princess Toto. Louise Manfred would make a capital Princess. But what has all this to do with The Daughter of the Regiment? Mr. Hamilton's Sulpizio and Dora Wiley's Marie were good.

Mme. Janauschek appeared in Meg Merrilies at the Alcazar, and appeared creditably, though the play is one of the old ones of which the present day stands in no need. I should much prefer to see her Lady Dedlock and Hortense again.

Reilly and Woods' variety co. are at the Bush Street. It is an excellent co.—strong, and not vulgar.

W. P. Rochester's Musical Comedy co. appeared last week at the Bijou. Mr. Rochester needs a new play and a new co. I was somewhat in error last week in speaking of his stupid Senior and Junior as The Electrical Doll. It has simply been taken from the same German source that that was—that is all. It has not even half the merit. Horace Thomas managed for him during the week. I asked him why Rochester dragged the affair out on every possible occasion. "Oh," said Horace, "he is stuck on it." "So are his audiences," I said, "with the accident on the stock." Rochester is rather clever with a good opportunity, and should have the riot act read to him.

Ovide Musin gave a concert at the Baldwin on last Sunday night to a crowded house and played in a thoroughly popular way, while Whitney Mockridge and Annie Louise Tanner sang beautifully. I made a discovery. As the last notes of Mendelssohn's E minor concerto leaped out from Musin's violin strings, I knew in a flash where Willard Barton found his motive and inspiration for his Razzle Dazzle.

CHAT: We are awfully glad out here to hear of Lewis Morrison's success in Faust throughout the East, but are sorry we do not get a taste of it here.—The Orpheum has given a good variety entertainment during the week, ranging from the Hungarian Band to trapeze business.—Dora Wiley has reconsidered her determination not to go East and join the Jed Prouty co., and now it is announced that she will start on Thursday, meantime continuing in The Daughter of the Regiment at the Tivoli up to and including Wednesday night, after which the programme will be changed to The Bells of Corneville, with Louise Manfred as Serpolette.—Fred'die Stockmeyer, the bright little soubrette, who occasionally makes things lively on the Tivoli stage, has written a ballad, "Forget-Me-Not," which has been published here.—Ovide Musin was banqueted at the Bohemian Club last night.—Flossie Ethyl occupied a box at the Tivoli on Friday night.—George Riddle read at the Unitarian Church on Thursday evening.—The *Examiner* says: "Kate Castleton has a young and pretty sister who is to go on the stage very soon. She will be known as Ada Freeman." She is "known as Ada Freeman," probably, because that is her name. Kate Castleton was Miss Freeman before she contracted her first unfortunate marriage.

ST. LOUIS.

The Emma Abbott Opera co. played to excellent audiences at the Olympic Theatre last week in repertoire. This week Paul Kauvar. Next week Fascination.

At the Grand Opera House last week Annie Pixley after an absence of four years, played to fair audiences only, giving for the first time here The Deacon's Daughter and another new play, No. 22 Second Floor.

Miss Pixley has hardly scope enough in The Deacon's Daughter to display her ability in acting and singing, but two or three songs are interpolated which she sings sweetly and with spirit.

At the People's Theatre last week Kentuck was given to light audiences. This week Irwin Bros. big Specialty co.

The Two Johns played a good engagement at Pope's Theatre last week. This week The Dark Side of a Great City.

TALK: Charles A. Spalding, the owner of the Olympic Theatre and lessee of the Grand Opera House, bought the ground on which the People's Theatre stands last week. The property was leased to W. C. Mitchell for thirty years in 1881, and the same year the theatre was built. Shortly before Mr. Mitchell's death he sold the building and transferred the lease to his friend Charles Kilgore of Cincinnati. The lease now held by Mr. Kilgore has twenty-two years to run. The price paid by Mr. Spalding was $67,500, and the money was handed to the owners by Mr. Spalding's representative, Col. Pat Short of the Olympic Theatre. The annual rental of the property as under the lease is $3,225 net. Whether Mr. Spalding will buy Mr. Kilgore's interest—and he holds it at $80,000, and assumes the entire management—is not yet known. Negotiations will probably be commenced to that end.—Lily Nichols of this city who is now with the Adonis co., writes to a friend that she won $1,000 in the Louisiana Lottery a few weeks ago.—W. Webber, the popular advertising agent of the People's Theatre, takes his annual benefit this week.—Willie Walters, the assistant treasurer of the Grand Opera House, takes his benefit this week also. He is very popular, and will have a rousing benefit.—Charles Krone, years ago a prominent member of old De Bar's Opera House, filled the part of the villain in Kentuck at short notice last week.—The Dark Side of a Great City co. cancelled a week of one night stands last week and remained in this city.

CINCINNATI.

The Carleton Opera co.'s engagement which closed at the Grand 13, was an enjoyable one throughout. The attendance on several evenings during the week was of a nature calculated to tax the seating capacity of the house. The repertoire included Nanon, Mikado, Mynheer Jan and The Queen's Lace Handkerchief. Laura Clement, J. K. Murray, Alice Vincent and Charley Drew of the co. rendered Mr. Carleton effective support. This week Annie Pixley; The Crystal Slipper 22.

The My Geraldine comb., which essayed to fill out the week made vacant at Henck's by Robert Downing's sudden cancelation, proved itself an inferior organization, and the engagement was abruptly terminated by Manager Pennessy at the conclusion of the performance 7. The theatre remained closed during the balance of the week. The week excepting 15 will be devoted to the Boston Ideals.

Nellie McHenry in Three of a Kind last week at Havlin's scored one of the hits of the season. The piece was satisfactorily cast and staged. This week Veronna Jarbeau in Starlight. J. C. Stewart co. 21 in the Pat Men's Club.

At Harris' A Soap Bubble was presented last week by a very efficient co. headed by Ed. J. Connelly and Dollie Foster, with good results financially. Virginia Ross' vocalism was an attractive feature of the performance. This week Dan Mason in Over the Garden Wall. Ada Gray next week.

The Night Owls closed a very successful return engagement at the People's 13. The Eddy's acrobatic performance was nightly encored. The attendance was large enough on several occasions to warrant the display of the S. R. O. placard. This week Rice and Barton's Rose Hill Polly co. Steve O'Donnell's Athletic comb. next week.

ITEMS: The Elks' benefit at the Grand 8 was largely attended. Harry Graham is figuring with Manager Rendfleisch of the Highland House for a two months' season of comic opera dating from June 20. Manager John H. Havlin, who has been East for the past week, has returned.—Charley Drew of the Carleton Opera co., who formerly sang the leading tenor roles with Alice Oates in captivating style, has developed into a comedian whose work will compare favorably with that of Francis Wilson, DeWolf Hopper, James Powers, H. C. Barnabee or equally prominent artists in that particular line.—The opening day of the advance sale for Jefferson's night in Rip Van Winkle at Heuck's realized over $1,000.—C. P. McLean has been re-engaged as business manager of the Zoo.—Bessie Cleveland of the Veronna Jarbeau co. is a resident of this city.

CHICAGO.

The American Opera co., without doubt one of the most meritorious organizations now traveling, has met with considerable favor at the Columbia. A change of bill occured every night and all were satisfactorily presented. Louise Natali, Alida Varena, Charles Bassett and Alonzo Stoddard have been the favorite singers. This week Kellar, the magician.

Daniel E. Bandmann, supported by Louise Beaudet in Austerlitz, drew fair sized audiences to McVickers. The play is on the romantic style and offers many opportunities to the star and his leading support. This week Lotta in Pawn Ticket 210 and Musette.

Rosina Vokes and her clever co. have appeared at Hooleys in a number of the one-act comediettas which this admirable organization play so well. My Lord in Livery, a new piece proved to be an excellent addition to the repertory and gave Miss Vokes, Felix Morris, and Courtney Thorpe a chance to do some of their best work. The attendance has been large. This week Barry and Fay in McKenna's Flirtation.

The London Gaiety co. continue to draw large audiences to the Grand Opera House, where Esmeralda has been the bill for three weeks. Miss Farren and Fred Leslie are a host in themselves, especially the latter, but the dancing of Letty Lind has been one of the most enjoyable features. This week Monte Cristo Jr., will be presented.

The Henrietta has not suffered in popular estimation notwithstanding other attractions, and the Opera House has been filled right along. The last nights drew immense crowds. This week A Hole in the Ground. Metropolitan Opera co. 22.

J. H. Wallick and his trained horses drew crowds to the People's, where the equine wonders took leading parts in The Bandit King. This week Passion's Slave.

Harry Lacy and his fiery steeds in The Still Alarm met with a great welcome at the Haymarket. The exciting scene of the play never fails to arouse the enthusiasm of the spectators.

My Partner had a prosperous week at Jacobs' Academy. This week Braving the World.

Charles A. Gardner in Fatherland did fairly well at the Windsor. This week Beach and Bowers' Minstrels.

The Boston Ideal Uncle Tom's Cabin drew good-sized houses to the Criterion. Wallick's Bandit King this week.

ITEMS: Last Saturday night the many theatrical friends of Howard E. Laing, city passenger agent of Chicago, Milwaukee and St. Paul Railroad, presented him with an elegant gold watch and chain as a token of their regard. It was his forty-fifth birthday. Mr. Laing has had the care of many dramatic cos. coming and going over his road, and his prompt attention to their comfort and welfare has made him popular. On the outer case of the watch is the monogram "H. E. L., while on the inside of the case is the inscription, "Presented to Howard E. Laing on his birthday, April 7, '89, by his friends, members of the theatrical profession." The locket is surmounted by a beautiful elk's head, Mr. Laing being an active member of the Order of Elks. Among those who subscribed for the gift are C. E. Callahan, manageer of Lizzie Evans; Manager L. N. Scott, of the Grand Opera House, St. Paul; R. M. Hooley, Cecil Clay, G. A. Mortimer, manager James and Wainwright; H. B. Emery, manager of Katie Putnam; Jacob Litt, manager of the Academy of Music, Milwaukee; H. Nutenmacher, manager Grand Opera House, Milwaukee; Richard Dorney, manager Augustin Daly's co.; Oliver Byron, Arthur Cambridge, J. H. Mack, manager Robert Downing; Clarence Fleming, business manager of Rosina Vokes; Manager John A. Hamlin, Harry J. Powers, Veronna Jarbeau, Anson S. Temple, treasurer Grand Opera House; Manager William E. Sinn, W. H. Crane, Manager W. W. Tillotson and many others too numerous to mention. All the names will be engrossed on parchment and presented to Mr. Laing.—Joe Berry, formerly with Katie Putnam as business manager, has gone with Bandmann in the same capacity.—John Dillon and co. are in town to rest over Holy Week, and to rehearse a new comedy.—One of the Miles and Barton cos. is in Minneapolis rehearsing a new play by Percy Weedon, formerly of this city, and commonly known among his friends as "Nixey" Weedon. The play is entitled High Tide.—Louie Lord comb is in town for a brief rest.—Mattie Vickers, under the management of George Weidy, leaves for San Francisco shortly.—Manager Dave T. Keeler, of Kansas City, reported on his way home that he had leased the Panorama Building in his city and will turn it into a theatre to be called the "Midland."—Lew Dockstader was in town to stop a fly-by-night co. from using his name. He and Billy Emerson sat up all night talking business and a new minstrel firm may result.—Willie, the seven year old son of T. Robinson, of Robinson and Roe the well known theatrical photographers of this city, died in New York recently and the body was brought here for burial. Mr. Robinson has the sympathy of his friends in the profession.—Tommy Hooley is back from Florida much improved in health.—Uncle Dick Hooley has gone to Minneapolis to look after some property interests there.—H. R. Jacobs has leased the Casino here and will refit it as a first-class place of amusement. It is up two flights of stairs and has proved an unsuccessful venture to lots of managers.—On the authority of Frank Murray I announce the coming wedding of Manager Will Morton of the Columbia to Lily Post, the well-known opera singer. The marriage is to occur within a few weeks.

BALTIMORE.

Frank Daniels appeared all last week in Little Puck at Harris' Academy of Music to fair houses. Mr. Daniels is a favorite here and his play pleased the audiences. Rillie Deaves and the balance of the co. gave good support. Louis James and Marie Wainwright will give an attractive repertoire this week opening on Monday night in Othello. This is announced as the last engagement they will play together, and Virginius will be their farewell joint performance.

At Ford's Opera House James O'Neill in Monte Cristo had a good week. The performance was the same as heretofore given by this sterling actor. This week the house will be closed. Lydia Thompson and her burlesque co. played a return engagement at Holliday Street Theatre dividing the week to fair patronage between Columbus and Penelope. The co. is not as good as it was when here earlier in the season and was numerically much weaker. During Holy Week the house will be closed.

Jennie Calef's play of An American Princess found favor with the big houses that crowded Forepaugh's Temple Theatre. It is an amusing, interesting comedy and serves admirably for the introduction of Miss Calef's specialties, which are quite clever. Martin Hayden and Eugenie Besserer in The Boy Hero this week.

The European Specialty co. to good houses at the Monumental Theatre.

Dan A. Kelly appeared all the week at the Front Street Theatre in The Shadow Detective. Both the play and star are popular with the patrons of the Old Drury, and the engagement was characterized by large audiences and great enthusiasm. This week, W. H. Rightmire in Two Wanderers.

The Juch-Perotti Concert co. is billed for one performance at the Lyceum April 23. Ufner's Royal Midgets are drawing big crowds at Oratorio Hall.

ITEM: At the annual meeting of the stockholders of the Academy of Music held last week the report of Manager Harris showed that the building was out of debt for the first time in its history. A vote of thanks was tendered Mr. Harris.

PITTSBURG.

Minnie Maddern at the Grand Opera House last week in Caprice and In Spite of All played a moderately successful engagement. Fall of Atlanta this week.

Jim the Penman closed a good week's business at the Bijou 13. The play was admirably enacted throughout by Mr. Palmer's fine co. and the scenery and stage settings were superb. Lydia Thompson this week. Hanlon's Le Voyage En Suisse follows.

J. J. Dowling and Sadie Hasson did good business at the Academy. May Howard's Burlesque co. opened 13 for the week.

Hoodman Blind was the attraction at Harris' and satisfactory business was done. East Lynne 15, week.

ITEMS: Manager Sheddon, of the Bijou, is again ill and confined to his room. Shed is having quite a rough time of it.—Manager B. H. Grover, of Harris', died at his home in this city 11. He was brother to Leonard Grover the author.—The performance which took place at the Bijou 12 for the benefit of our new Exposition was a success. All professionals in the city at the time contributed their services. Harry Williams brought part of his specialty co. on from Baltimore to assist.—Nellie McHenry says she will have a new play next season.—The Williams-Kernell co. rested last week.—Ada Gray is giving a good performance of East Lynne at Harris'.—Madge Butler, of this city, has severed her connection with Edwin Mayo's co.—P. S. Gilmore and his band will give a concert in this city May 2.—The Fall of Atlanta the present week's attraction at the Grand Opera House is being creditably performed by local talent.—White and Markowitz's Circus will open in this city early next month.—Kellar, the musician, will follow the Fall of Atlanta at the Grand.—James L. Orr, of the Academy, has returned from California.

WASHINGTON, D. C.

Rhea had good, but not so large houses as she deserved. The quality was first-class, however, and the appreciation the same. The Case Vidal was given four times, and was finely rendered, though the tragic ending is rather disappointing. The American Opera co. this week in Faust, Maritana, Masked Ball, Trovatore, etc.

The Crystal Slipper opened to a packed house. Good co., beautiful scenery and fine performance all around. Marguerite Fish, seen here for the first time since she was "Baby Benson," is just as cute as she can be as Cinderella. Edwin Foy, as the Baron's valet, and Little Tich in the doll's dance, are very clever. Jim the Penman this week; He, She, Him and Her next week.

Ada Gray to good houses at Harris'. Main Line this week.

Boston Ideal Uncle Tom at Kernan's 15. Austin Novelty co. 22.

ITEMS: Rhea is looking splendidly and was never in better health. She is kept very busy, socially. Miss Margeret Edes gave a reception in her honor on Tuesday last, and several other leading society ladies vie with each other for the pleasure of entertaining her in various ways. Stacks of cards accumulate on her table and she hasn't time to see half of the callers.—Mrs. Kinsley, wife of Sam G. Kinsley, so long connected with the National, died very suddenly on Tuesday last.—At last, I believe, it is really decided to go on with the Music Hall on the Lincoln Hall site and finish it for next season.—The Congregational Church people have concluded not to rent that edifice for any more entertainments.—Alice Marion, late of the Washington Lyceum Amateur co., has joined the P. F. Baker co.

BROOKLYN.

Kate Claxton is at the Grand Opera House this week. The Sea of Ice was to have been presented but at the eleventh hour The Two Orphans was substituted. Next week Prestidigitateur Herrmann.

We, Us & Co. seems to have renewed its youth. It crowded the Brooklyn Theatre all last week. This week Edward T. Hasson's One of the Finest, which will be followed on Easter Monday by C. W. Couldock in Hazel Kirke.

At the Park Theatre Mrs. Langtry presented Lady Clancarty, The Lady of Lyons and As You Like It to good down-stairs business. This week George H. Adams. Next week Rice's Evangeline.

The patrons of the Criterion turned out in full full force last week, Beacon Lights being the attraction. The mounting of the piece was particularly good. This week Henrietta Berleur, who was seen here early in the season, appears as the heroine of The Romance of an Actress.

A special and remarkably well selected co., headed by Mr. and Mrs. Harry Watson, and including several Brooklyn favorites filled Hyde and Behman's Theatre all last week. On Monday The Folly and Burlesque co. began a week's engagement.

The Gaiety Opera co. did some very good work in La Mascotte, Olivette and The Chimes of Normandy at the Standard Museum last week, and were rewarded by fair patronage. This week John L. Ungerer in Jack Mosley, the Hero of Kenzue Mountains.

The Juch-Perotti Concert at the Academy of Music on last Friday evening was well attended. It was undoubtedly a financial success, but from an artistic standpoint scarcely equal to the concert given by the co. a fortnight previous.

Imre Kiralfy's Black Crook is to hold the boards at the Academy week of 22.

ITEMS: Joseph Barrett, the new treasurer of the Grand Opera House, is winning golden opinions from everybody for the courteous and efficient way in which he discharges his duties. Mr. Barrett was for some months the assistant of Mr. Ottolengui, who has gone to the Amphion Academy.—The

present is the last week of Mr. Holmes' management of the Standard Museum. The attachés will be given a benefit on the afternoon of 18. A strong bill has been prepared.—Panny Rorke, well know in amateur circles, will be tendered a benefit at the Atheneum 24. School will be played.—J. Randall Brown, the mind reader, gave an exhibition at the Brooklyn Theatre Sunday evening.—Fred. W. Millis, the ventriloquist, made a great hit at Zipp's Casino last week, and has been re-engaged. He is very clever.

NEW ORLEANS.

The good business at the Avenue Theatre still continues, and Manager Lowden will be loth to close next week. Last week the McCollin Opera played to large audiences in a repertoire composed of Falka, The Bohemian Girl and The Three Musketeers. Falka was sung nicely, but the performance of The Bohemian Girl was more like a first rehearsal than a public entertainment. The opera is almost too much for the company. It must not be inferred from this that the co. is not a good one. It contains some excellent material, and when an opera within the singer's ability is put on an enjoyable and artistic performance is given. This week the bill will include The Mikado, Mascotte, Falka and others.

GOSSIP: W. E. Meyers, well-known here as the manager of the Juvenile Opera co., has written an operatic farce-comedy, which, if suitable arrangements can be made, will be placed on the road next season. The piece is on the sketch order, and purports to be a satire on the dry-goods trade. Mr. Meyers has had several fine offers for his work, but has not yet disposed of it.—Manager Faranta's tent entertainment is doing well, and it will not be long before a new theatre will rear itself on the site of the one that was burned the other day.—Manager Bidwell is now comfortably installed in his magnificent country home at Pass Christian, a seashore resort, very near New Orleans. Mr. Bidwell will remodel the Academy of Music into a new theatre this Summer, and will play the best attractions that travel.—J. M. Huntley will take possession of the St. Charles Theatre next month, and repairs and alterations will be immediately begun. —Manager Mauge and Mrs. Mauge will immediately commence making engagements for the coming season of French opera. Enough money has been subscribed to assure a good season of opera. I had a talk with the leading newsdealer of this city a day or two ago, and he assured me that the sale of THE DRAMATIC MIRROR was more than that of all other dramatic newspapers combined. A performance of David Garrick by amateurs is announced for this week.

LOUISVILLE.

The return engagement of the Boston Ideals at Macauley's was fairly successful. Faust, Martha, Carmen and Daughter of the Regiment were given, and L'Allemand, De Lussan, Claire, Scovel, Clark and Baxter were seen at their best. The chorus of this organization is pleasing to the eye and strong vocally. The house will be closed this week, except 17, when Joseph Jefferson appears in Lend me Five Shillings and Caleb Plummer.

The Masonic was dark last week. This week, From Sire to Son.

At Harris' The Kindergarden drew medium business. Alf McDowell and Katie Hart are strong cards. Two Johns follow.

McCabe and Young's Colored Minstrels had a good week at the New Buck. This week, straight variety.

ITEMS: Mr. Erlanger spent a day here during the week in the interest of Joseph Jefferson.—Joseph Ostrella, the harpist, is now business manager of the Gem. The new place is doing well.—Young Mr. Robinson, who was left here very ill by the Anderson co., has about recovered. Manager Abud, acting for Mary Anderson, paid all bills incurred, which is certainly very handsome treatment, and for which Mr. Robinson is very grateful.—Captain Norton, who is "Daniel Quilp" of fireworks fame, has returned from the Pacific Coast. He proposes to have a strong Summer attraction at the Amphitheatre the coming heated season.—Buck McKinney, of Macauley's, is taking tickets at the ball park, while Charlie Campbell, of the Masonic, is in the box-office. Mr. McKinney has a record as doorkeeper at Louisville amusements extending over an unbroken period of thirty odd years.—The Macauley-Elrod legal trouble is further complicated by several additional suits brought this week. Each party claims a strong case and there will be a bitter fight.—It is stated that Zelie De Lussan goes to Europe at the close of the season to be away several years.—Louis Klaw leaves for New York this week to engage in business with his brother Marc. His former business associates presented him with a watch and chain as a testimonial of regard.—On account of the serious illness of John W. Norton the engagement of Georgia Davids is again canceled. The lady is most unfortunate. It is said Mr. Norton's illness is probably fatal. Miss Davids will probably not be seen now until next season.

JERSEY CITY.

Held by the Enemy was presented at the Academy of Music last week in a very pleasing manner. The cast was uniformly acceptable and the performance even and vigorous. William Harcourt gave a manly presentation of Col. Prescott and William Wilson was sufficiently amusing as the special for Leslie's. The most decided success was achieved by Minnie Dupree as Susan McCreery. She played the part in a charming manner. The business, while fair, was not as large as the merit of the performance deserved. This week, McKee Rankin in The Runaway Wife.

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Grau Opera co. closed a successful week at O'Brien's 6. Ealy and Brickens Novelty co. to fair business week commencing 8. The programme is pleasing and excellently rendered. The presents given away nightly are very handsome. The season is about over at this house. A supplementary season of a few weeks will probably be played at popular prices. The past season has been conspicuous for its notable attractions. Manager O'Brien displayed determination to have none but the very best attractions and his energetic efforts at all times to please have been fully appreciated.—CASINO THEATRE (Billy Ryan, manager): Sullivan and Sully's Specialty co. commenced the second week of their engagement 8. Business good. —ITEMS: Eugene Avery, of the Gran Opera co., has leased Kyle's Opera House at Gadsden, Ala., and will give it his entire attention next season. Prof. Fred Grumba, leader of O'Brien's Opera House Orchestra, will open a music store 15.

ARKANSAS.

PINE BLUFF.—OPERA HOUSE (S. F. Hilzheim manager): Milton and Dollie Nobles presented The Phœnix to a large audience 4.

HELENA.—GRAND OPERA HOUSE (F. B. Sliger, manager): Milton Nobles to the largest and most appreciative audience of the season. Support fine.

CALIFORNIA.

OAKLAND.—OAKLAND THEATRE (A. W. Stillwell, manager): James R. Grismer and Phœbe Davies' engagement all last week was a greater success artistically than financially.

SANTA BARBARA.—SANTA BARBARA THEATRE (Willian Mingel, manager): Conried's Opera co. in King's Fool to a good house 1. Mendelssohn Quintette Club to a small but pleased audience 2.

PASADENA.—GRAND OPERA HOUSE (Harry C. Wyatt, manager): Conried Opera co. in The King's Fool to a fair-sized and enthusiastic house 2.

SAN DIEGO.—D STREET THEATRE (Perigo and Smith, managers): Camilla Urso Concert co. to good houses 29, 30.—ITEMS: Manager A. M. Plato has transferred the Southern California circuit to Wyatt, Lescher and Hyde. The new firm takes immediate possession. Mr. Plato assumes management of the Camilla Urso Concert co., and in leaving us carries with him the best wishes of our amusement public, whose interests he has faithfully served.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager): Effie Ellsler made her first appearance in Egypt to a good house 1. Judge Not was put on 4 and played the balance of the week.—LOS ANGELES THEATRE (Harry C. Wyatt, manager): The Mendelssohn Quintette Club delighted the music-loving people 5, 6.—ITEM: Manager H. C. Wyatt has taken R. S. Douglas in partnership. Mr. Douglass was formerly THE DRAMATIC MIRROR correspondent and manager of Toodle's Opera House at St. Joseph, Mo. In addition to the two theatres here and one in Pasadena, they have others on the circuit. Success to the new firm.

STOCKTON.—AVON THEATRE (Humphrey and Southworth, proprietors): Reilly and Wood played to a crowded house March 30. Janauschek in Meg Merillies to a fair-sized house 1. Ovide Musin comb. to a small audience 3. It was the greatest musical treat we have ever had.

COLORADO.

DENVER.—Lotta's second week which closed 6 at the Tabor, wasn't quite as successful as the preceding—that is you could obtain good seats, which it was difficult to get during the first week. Pawn Ticket 210 was presented, and the co. was conspicuously good in it. Corner Grocery last three nights week of 1, at Denver Theatre. Houses good.—ITEMS: Electric lights have been put in place, so as to rush things on the new Metropolitan, and work will be pushed day and night until the house is completed, which will be in August next. The syndicate, I understand, is to spare no expense to make it complete in every respect. The building will be used for no purpose other than a theatre. C. M. F. Bush is booking time.—Paul Arthur, of Lotta's co., distinguished himself last Thursday by knocking down a fellow who insulted one of the ladies of the co.—Helen Dauvray has a sister, Mrs. C. A. Helm, here.

CONNECTICUT.

BRIDGEPORT.—HAWE'S OPERA HOUSE (R. Tomlinson, manager): Dixey packed the house at advanced prices 10. Gardiner's Streets of New York returned 12, 13, to very light business.—PROCTOR'S GRAND OPERA HOUSE (Proctor and Belknap, managers): Hazel Kirke 8-10; good patronage. Mr. Couldock as Dunstan Kirke handled that role in a masterly manner. The musical comedy, Katti the Family Help, by Frank Tannehill, Jr., was revived here 11. Marietta Nash in the title role created a very favorable impression. She is well supported by Harry B. Bell and George Lauri.—ITEMS: A. E. Murphy, for several years connected with Hawes Opera House, died here very suddenly 7. Will Walling, late of Wilson's Minstrels, arrived at his home in this city 7. He has signed with the same co. for next season.—F. F. Proctor visited his theatre in this city 10.—J. B. Billings of the Bridgeport *News* staff has been appointed ticket taker at Hawes' Opera House in place of the late A. E. Murphy.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): House dark all last week. Due: Lily Rowly 18.

WATERBURY.—JACQUES OPERA HOUSE: Lewis Morrison's Faust drew a small audience 8. It deserved first-class patronage. Dixey's Adonis packed the house at advanced prices and gave the best entertainment of the kind this season. He, She, Him and Her 10 a small house 12. George H. Adams won much deserved applause.

HARTFORD.—HARTFORD OPERA HOUSE (Jacobs and Proctor, managers): George H. Adams in He, She, Him and Her amused good-sized audiences 8-10.—ACADEMY OF MUSIC (Ward and Potter, managers): Gus Hill's Vaudeville co. presented a pleasing variety bill 8-10 to large patronage. Dixey's farewell is underlined for 12.—PERSONAL: Ailine Arturs, of the Dixey co., is visiting her parents in this city. She rejoins the co. at the Academy 12.

NAUGATUCK.—MAIN STREET THEATRE (Charles Hine, manager): Due: Week of 15, George A. Hill People's Theatre co.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): Ranch 10 to a well-pleased audience 8.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Lewis Morrison in Faust to good business 10-11. Mr. Morrison's Mephisto was artistic, and his support was excellent. Miss Morrison's Marguerite was particularly good. The spectacular effects were very elaborate and the piece was superbly staged. The Pearl of Pekin drew large audiences 12-13.—NEW HAVEN OPERA HOUSE (Horace Wall, manager): A Dark Secret completed a successful week's engagement 11. This week Hanlon's Fantasma.—GRAND OPERA HOUSE (G. B. Bunnell, manager): Muggs' Landing to better business than it deserved 8-10. Gus Hill's Novelty co. gave excellent performances 11-13 to large houses.

DAKOTA.

HURON.—GRAND OPERA HOUSE (O. P. Heim, manager): Peck and Fursman's Double Uncle Tom's Cabin co. played to good business 3.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Proctor and Soulier, managers): T. P. and W.'s Minstrels drew a very large audience 8, which greatly enjoyed the performance. Dixey and his merry co. in Adonis crowded the house 9. Louis James and Marie Wainwright gave a thoroughly enjoyable performance of Othello to a large and fashionable audience 10.

GEORGIA.

AUGUSTA.—GRAND OPERA HOUSE (Sandford H. Cohen, manager): Bell's Marionettes all this week; business fair notwithstanding this is their third visit this season.

ATLANTA.—DE GIVE'S OPERA HOUSE (L. De Give, manager): Ellis and Bell's Marionettes finished a week's engagement 6; performance fair only; business good.

AMERICUS.—GLOVER'S OPERA HOUSE (G. W. Glover, proprietor): Nellie Walter's played Criss-Cross to a large and very appreciative audience 10. This closes the season, which has been quite a prosperous one.

ILLINOIS.

LINCOLN.—CHILETT'S OPERA HOUSE (R. C. Maxwell, manager): Gus Williams in Keppler's Fortunes to good business 3. Audience well pleased.

CAIRO.—OPERA HOUSE (Sol. A. Silver, manager): Melville-Baldwin Comedy co. week of 8. Owing to low prices the co. drew splendid houses throughout the week.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodkinson, manager): Florence Hamilton co. at popular prices to a medium business. Co. did not give satisfaction.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Siberia gave satisfaction to a fair house 4. Mrs. Alice J. Shaw, the adjusting prima donna and an excellent co., to a good house 8.

DECATUR.—SMITH'S OPERA HOUSE (F. W. Haines, manager): Hanlon's New Fantasma to big business at advanced prices 10. Jungler Concert co. gave a pleasing performance to fair business 6.

DIXON.—OPERA HOUSE (A. E. Truman, manager): House dark last week. Due: The Swedish Ladies' Concert co. 19.

BLOOMINGTON.—DUDLEY THEATRE (Tillotson and Fell, managers): Florence Hamilton week commencing 8 to fair business.

FREEPORT.—GERMANIA HALL (H. J. Moogk, manager): Mitchell-Rodayns co. 5, week, to poor business. Johnson and Slavin's Minstrels gave a first class performance to a large audience 9.—WILCOXON OPERA HOUSE (M. H. Wilcoxon, manager): Mrs. Alice J. Shaw and concert co. to a good house 6.

JOLIET.—OPERA HOUSE (R. I. Allen, manager): Mattie Vickers in Jacquine, or Paste and Diamonds 6 to a very large audience. Rentfrow's Jolly Pathfinders 8, week, to good business at ten, twenty and thirty cents.

IOWA.

CEDAR RAPIDS.—GREENE'S (F. A. Simmons, manager): Passion's Slave had only a fair house 6. Washington Irving Bishop exhibited his powers as a mind reader to good audiences 9, 10.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): A fair-sized house greeted Passion's Slave 5.

FORT DODGE.—FESSLER OPERA HOUSE (W. R. Minsgat, manager): The Nashville Students, Mineral City Band, appeared to a light house 3.

DES MOINES.—GRAND OPERA HOUSE (W. W. Moore, manager): Due: Johnson and Slavin's Minstrels. Fanny Davenport 12.—FOSTER'S OPERA HOUSE (Wm. Foster, manager): Little Nugget Comedy co. to a good audience 4, giving satisfaction. Gerberich's Concert drew a packed house 5.

DUBUQUE.—OPERA HOUSE (Duncan and Waller, managers): A Postage Stamp to good business 8. Vernona Jarbeau in Starlight to a large and fashionable audience 9, giving the best of satisfaction.

CLINTON.—BIJOU OPERA HOUSE (R. R. Baldwin, agent): The house was dark last week. A Postage Stamp to a good business and a well-pleased audience 5.

WATERLOO.—BROWN'S OPERA HOUSE (C. Brown, manager): Dark all last week.—WEST SIDE OPERA HOUSE: Due: Ben Hur Tableaux 9; Tennessee Jubilee Singers 10.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE (John Dohany, proprietor): Shadows of a Great City to a moderate house 8.

DAVENPORT.—BURTIS OPERA HOUSE (W. H. Fluke, manager): Passion's Slave to a small house 9.—TURNER GRAND OPERA HOUSE (Charles T. Kindt, manager): A Postage Stamp 7.

OTTUMWA.—TURNER OPERA HOUSE (E. J. Gosney, manager): Passion's Slave to fair business 6.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (W. I. Buchanan, manager): Due: Kate Castleton 12, 13, Roland Reed 17, 18.—ITEMS: Will Collier, the popular Peavey treasurer, will spend the Summer at the Eastern watering places. Courtenay Thorpe, the actor, has invested in Sioux City real estate. A scheme is being hatched to establish a dime museum here.

BURLINGTON.—GRAND OPERA HOUSE (R. M. Washburn, manager): Passion's Slave to slim business 4. A tame and spiritless performance. Gorman's Minstrels in two performances 8 to good business, giving the best of satisfaction. The Nixon Children, vocalists, joined the Gorman party here.

INDIANA.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (William Naylor, manager): Hanlon's Fantasma 4-6 and matinee drew large houses and gave a good performance. Stetson's Uncle Tom's Cabin co. 9; fair business. Hoyt's Hole in the Ground was presented here for the first time to large and well-pleased houses 10.

NEW ALBANY.—NEW ALBANY OPERA HOUSE (John Harbeson, manager): Hamilton and Phillip's Just in Time to small houses 1, 2. Co. good, but owing to their playing on short notice the attendance was very small.

CRAWFORDSVILLE.—MUSIC HALL (Leslie Davis, manager): Stetson's Double U. T. C. to a good audience 10. Good co. and fine orchestra.—PEOPLE'S THEATRE (Miller and Richmond, lessees and managers): Lyons Comedy co. opened to a packed house 8.—ITEM: Leslie Davis, for the past three years, the efficient manager of Music Hall, leased that house, and for the next five years will be the sole lessee and manager.

MARION.—SWEETSER'S OPERA HOUSE (E. L. Kensemann, manager): Bryant's Keep it Dark to a fair house 9. Gus Williams to light business 10.

KOKOMO.—OPERA HOUSE (Howard E. Henderson, manager): Gus Williams in Keppler's Fortunes to good business 9.

LA FAYETTE.—GRAND OPERA HOUSE (George A. Dickson, manager): Keep It Dark to a fair audience 8. The Two Sisters to good business 10.

PERU.—EMERICK'S OPERA HOUSE (S. C. Constant, manager): Gus Williams to fair business 8.

FORT WAYNE.—MASONIC TEMPLE (J. H. Simonson, manager): Mattie Vickers presented Joaquin to a well-pleased audience 4. P. F. Baker in The Emigrant to a fair house 6. Hanlon's Fantasma 8-10; big business and splendid satisfaction.—PEOPLE'S THEATRE (George E. Tucke, manager): House closed this week and next.—ITEM: Laura Burt as Fantasma severs her connection with the Hanlons 12. Rose Forte succeeds her and will join the co. at New Haven, Ct.

EVANSVILLE.—OPERA HOUSE (T. J. Groves, manager): A packed house greeted A Hole in the Ground 9.

MICHIGAN CITY.—OPERA HOUSE (Weiler and Leist, manager): Horace Lewis in Monte Cristo 11 to fair business. Good co.

KANSAS.

ATCHISON.—PRICE'S OPERA HOUSE (L. M. Crawford, manager): The Bon Ton Theatre co., formerly The Eunice Goodrich co., played to fair business week of 8.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Due: Kate Bensberg Opera co. 15; Bill Nye and Riley 18.

WICHITA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Fanny Davenport in La Tosca filled the house at advanced prices 6.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): J. K. Emmet in Fritz 2 succeeded in attracting a goodly and well-pleased audience. Fanny Davenport, who was billed for La Tosca 5, was forced to cancel date on account of illness. The house had all been sold out at reduced prices, and there was every prospect of her having received an ovation. Kate Castleton in A Paper Doll to large business 8.

HERINGTON.—HERINGTON OPERA HOUSE (George C. Moser, manager): The Corner Grocery to a good house 28. The Andrews Opera co. in Erminie played a return engagement to a highly pleased audience 28.

KENTUCKY.

OWENSBORO.—TEMPLE THEATRE (R. M. Conway, manager): Bristol's Equescurriculum to good houses 1-3.

MAINE.

SKOWHEGAN.—COBURN HALL (E. C. Hazelton, manager): Peck and Fursman's U. T. C. co. packed the house to the doors 7 and gave the best satisfaction of any Uncle Tom's co. ever seen here.

MASSACHUSETTS.

WORCESTER.—THEATRE (Mrs. Wilkinson, manager): Streets of New York, Haverly-Cleveland Minstrels and Fun in a Boarding School were last week's attractions. Business good.—THE MUSEE (C. H. Batchelder, manager): Business was given during the week to good houses. The Bohemian Girl will be given next week.—JAMES W. SMITH, late of the Bennett and Moulton Opera co., joined the Milton Aborn co. here this week. The Aborn co. will go to the Bijou Boston, for the Summer. They will return here at the end of that engagement. Mr. Clifford, treasurer of the theatre, will be at liberty after the close of this season.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (N. P. Coburn, lessee and manager): Moulton Comedy co. to light house 7. Maude Banks to fair business 9.

HAVERHILL.—ACADEMY OF MUSIC (James P. West, manager): Haverly Cleveland Minstrels to a good house 9. Zig-zag to a large house 11.

SPRINGFIELD.—GILMORE'S OPERA HOUSE (W. C. Lenox, manager): The Wilbur Opera co. 8-13 to good business.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): Jim the Penman did fair business and gave excellent satisfaction to Prop. Manager Le Grand White is carrying a handsome silver-headed cane, suitably inscribed, presented to him by the members of the Jim the Penman co.

AMESBURY.—NEW OPERA HOUSE (C. W. Currier, manager): The Dalys in Vacation 6 to a fair house.

FITCHBURG.—WHITNEY'S OPERA HOUSE (Chas. H. Dixon, manager): Murray and Murphy in Our Irish Visitors 5 to a good house. Skipped by the Light of the Moon to a fair-sized and well-pleased audience 6.

WESTFIELD.—OPERA HOUSE (F. W. Howe, manager): Maud Banks 5 was greeted by a small but appreciative audience. Geo. H. Adams in He, She, Him and Her 6, with Tom Hanlon as one of the principal attractions, drew a medium-sized audience that was well pleased with the entertainment. The Private Secretary 7, presented by the Madison Square co., attracted but a small house. It deserved first-class patronage.

NEWBURYPORT.—CITY HALL (Geo. H. Stevens, agent): The Streets of New York to a fair house 5; good co. C. H. Smith's Comedy co. 8-10 to fair business.

LOWELL.—MUSIC HALL (A. V. Partridge, proprietor): Maggie Mitchell did not draw as well as usual 6. The Private Secretary 7 and Murray and Murphy 8-10 to fair business.

FALL RIVER.—ACADEMY OF MUSIC (William I. Wiley, manager): Peck and Fursman's Daniel Boone co. to a good-sized top-heavy house 6. The Ariel Quartette, of Boston, assisted by Eva Bartlett Macey, reader, gave a fair concert 9 to light house. A. M. Palmer's Jim the Penman co. 11 to a packed house; very fine performance.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Sweet Lavender drew a small audience 8.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Due: The Private Secretary 17; Harbor Lights 13.—ITEM: Manager Field's annual benefit is to take place May 7, when Louis Morrison will appear in his grand production of Faust.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Dalys' Vacation co. drew fair-sized audience 8. Haverly-Cleveland Minstrels drew a good house with a fine entertainment 10; their Japanese business alone is enough to draw a big house.

NEW BEDFORD.—OPERA HOUSE (J. C. Omey, manager): Sweet Lavender (Boston Museum co.) 10; large, fashionable and delighted audience. C. H. Bradshaw and Miss Muloch were especially fine, but the entire cast was excellent. Jim the Penman 12; good house and excellent satisfaction.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): Wilbur Opera co. week of 1 to good business. Ullie Akerstrom is filling a week's engagement to fair business.—MUSIC HALL (J. W. Caverly, manager): Streets of New York 6 to a good house. The Dartmouth College Banjo and Glee Club to a fair-sized house 9.

HOLYOKE.—HOLYOKE OPERA HOUSE (Chase Brothers, managers): Maud Banks to a small house 8. Hardie and Von Leer in On the Frontier to a small house 11.—ITEM: THE DRAMATIC MIRROR is on sale at Wright's news rooms in the Holyoke House block.

WALTHAM.—MUSIC HALL (W. D. Bradstreet, manager): Murray and Murphy 4 and Jim the Penman 5; both did fairly well. Peck and Fursman's On the Trail 10; poor house. Somerby's Japanese Village at James Opera House has done a good business all the week.

TAUNTON.—MUSIC HALL (A. R. White, proprietor): A. M. Palmer's co. in Jim the Penman more than satisfied a large audience 9. Sweet Lavender to a good house 12.

MICHIGAN.

DETROIT.—MINER'S GRAND THEATRE (H. C. Miner, proprietor): Evans and Hoey in The Parlor Match did splendid business first half of last week. Hanlon's Fantasma was the attraction the latter half of the week, and did good business. A large proportion of this piece is entirely new this season, so that it pleased its patrons more than ever.—DETROIT OPERA HOUSE (C. J. Whitney, proprietor): Lawrence Barrett, supported by the Booth-Barrett comb., opened in Othello 10, with Merchant of Venice, Hamlet and Julius Cæsar during the remainder of the week. The enforced absence of Edwin Booth was a great disappointment. Notwithstanding this the theatre was crowded at each performance. Mr. Barrett was very cordially received, and the co supporting him was a very satisfactory one. This week The Still Alarm.—WHITNEY'S GRAND OPERA HOUSE (C. E. Blanchard, manager): Mrs. McKee Rankin in The Golden Giant all last week, with the exception of one matinee, at which time she was so indisposed as to be unable to appear. The usual large business was done. This week Daniel Sully.

ANN ARBOR.—GRAND OPERA HOUSE (A. J. Sawyer, manager): Ezra Kendall in A Pair of Kids to fair business 8.

BAY CITY.—GRAND OPERA HOUSE (Clay, Buckley and Powers, managers): Herne's Hearts of Oak 8; slim business. Robert Mantell in Monbars 10 to a large audience.

JACKSON.—HIBBARD OPERA HOUSE (D. H. Redmund, manager): Herne's Hearts of Oak to fair business 4. Doré Davidson in Dr. Jekyll and Mr. Hyde to remunerative business 5. Ezra Kendall in A Pair of Kids to good business 9.

MANISTEE.—OPERA HOUSE (P. J. Miller, manager): James A. Herne's Hearts of Oak was presented to a very good house 10.

EAST SAGINAW.—ACADEMY OF MUSIC (Clay, Powers and Buckley, managers): Robert Mantell 9 in Monbars to a crowded and enthusiastic house.

MINNESOTA.

ST. PAUL.—NEWMARKET THEATRE (L. N. Scott, lessee and manager): H. C. Miner's Paul Kauvar co. 4-6, to large and well-pleased audiences. Joseph Haworth's really fine rendition of the title role, strong and effective, won him great favor and well deserved applause. Carrie Turner and Lizzie Rochelle well sustained their roles and made a very favorable impression. Ralph Delmore, C. H. Vandenhoff, Nestor Lennon and E. R. Spencer played their parts exceedingly well and with noticeable favor. A large audience was in attendance 7 to witness the first production of the new musical farce-comedy High Tide by F. Percy Weadon and Louis De Lange, under the management of Miles and Barton and the personal direction of Col. R. E. J. Miles. The piece has many good points and some droll situations. The music and action are bright and pleasing and the piece is interspersed with songs, dances and imitations that seem to have the element of success. It met with a favorable reception. The co. is good. Louis De Lange, J. H. Ferris, Kate Davis, Hattie Harvey, Pauline Serron and Adelaide Kingsley were excellent in the principal roles. The piece was repeated 8-10 to fair houses.—PEOPLE'S THEATRE (L. W. Walker, manager): The Wages of Sin was produced by the home co. week of 3. The play was well cast and nicely staged. The first night was Robert F. Gordon's benefit and he played the part of Ned Drummond admirably to the satisfaction of his many friends and a large audience. A good performance, the characters well sustained throughout drawing a fine week's business.—OLYMPIC THEATRE (W. J. Wells' manager): A good co. presented The Country Cousin and Champagne and Oysters, also a good olio to excellent business week 8.—ITEMS: Col. Bob. Miles is looking hale and hearty and enjoyed meeting some of his old friends of the Fifties. P. Harris, of the Academy of Music, Baltimore, is in the city looking for a site and the prospects for a new theatre in St. Paul. He is also making arrangements for the opening of a season of light opera at his new theatre in Minneapolis. Mr. Harris is a very pleasant and genial gentlemen to meet.

ROCHESTER.—GRAND OPERA HOUSE (W. H. Wright, manager): David J. Ramage's Standard Theatre co. opened 8 for a week in The Two Orphans.—ITEM: W. H. Wright, the present manager of the Grand, has purchased from R. Milo Jacks and son, their lease of Clark's Opera house together with the scenery, stage properties, etc. It is Mr. Wright's intention to close the latter house while all attractions that have been booked for it will appear in the Grand Opera House.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. P. Conklin, manager): Paul Kauvar to good business 1-3. A Hole in the Ground to excellent houses balance of week. Roland Reed in A Woman Hater to good business 8-10.—HENNEPIN AVENUE THEATRE (Carl L. Wallace, manager): Edwin Barbour in A Legal Document week of 8. Mr. Barbour was formerly leading man at the People's. Good houses.—PEOPLE'S THEATRE (J. T. McCaddon, manager): Lights of London week ending 6 to very large business.—PIPER OPERA HOUSE (Frederick Bock, manager): Potter from Texas proved a good attraction week of 6.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): W. C. Coup's Equescurriculum played a four nights' engagement to good houses 5-8.

WINONA.—OPERA HOUSE (Shepard and Hitzker, managers): Roland Reed in The Woman Hater to only a fair house 8.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE (Dreyfus and Evans, managers): MacCollin Opera co. 6 to light business.

GREENVILLE.—GREENVILLE OPERA HOUSE (J. Alexander, manager): Due: Nellie Walters in The Other Half and Criss-Cross 23, 24.

MISSOURI.

KANSAS CITY.—WARNER'S GRAND (L. M. Crawford, manager): Cora Tanner in Fascination filled a very successful engagement last week.—GILLIS (Hudson and Thomas, managers): Last week Paul Kauvar held the boards to fair business, the houses increasing as the week advanced. The play is a strong one, and the acting of Joseph Haworth and Carrie Turner was commendably good.—NEW TOM STARKS (A. Judah, manager): One of the Bravest

scored a hit at this house last week, it being about the best play seen at this theatre during the season. The co. is a good one.——ITEM: J. K. Emmet was expected to produce his new play Uncle Joe, or Fritz in a Mad House at the Coates last week and arrangements were made for it, but owing to incompleteness of the details it was found impracticable to give it. Mr. Emmet canceled his engagement and left at once with his company for New York, where the initial performance will be given as soon as arrangements can be perfected.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (L. M. Crawford, manager): Lights and Shadows to good business 2. The Clair-Patee co. who lost their possessions at the recent fire in the Grand Opera House were tendered the use of Tootle's 3 and again 6 at matinee, and gave two benefit performances, netting a nice sum, which went far toward replenishing their wardrobe. Fanny Davenport, strongly supported, presented La Tosca to a large and fashionable audience 4. J. K. Emmet 5 to good business. Bill Nye and J. Whitcomb Kiley to a good audience 6. A Bunch of Keys to fair business 8.

NEBRASKA.

OMAHA.—OPERA HOUSE (Thos. P. Boyd, manager): Cora Tanner in Fascination pleased good audiences 3, 4. Albani Concert co. to fair-sized audience 5. Hoyt's Bunch of Keys to fair business 10.——GRAND OPERA HOUSE (Crawford and McReynolds, managers): Shadows of a Great City to fair business 4-6.

NEBRASKA CITY.—OPERA HOUSE (W. B. Sloan, manager): Bill Nye filled the house 5.

HASTINGS.—KERR OPERA HOUSE (F. D. Taggart, manager): Lotta in Pawn Ticket 210 drew a large house 8.

PLATTSMOUTH.—WATERMAN OPERA HOUSE (J. P. Young, manager): Little Nugget co. 9 to good business. Prof. West's Dioramic Mirage to a fair-sized audience 12.

FREMONT.—LOVE'S OPERA HOUSE (Robert McReynolds, manager): Bill Nye and James W. Riley pleased a fair house 3. Lotta in Pawn Ticket No. 210 to a large house and gave best of satisfaction 9.

LINCOLN.—FUNKE'S OPERA HOUSE (Crawford and McReynolds, managers): Hoyt's Bunch of Keys to fair business 9. It would seem to be about time that this attraction was given a rest. Lotta in Pawn Ticket 210 had a good house 10th.——PEOPLE'S THEATRE (R. S. Browne, manager): House dark week of 8. Andrews' Dramatic co. will begin a week's engagement 15.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (John Piper, manager:) Josef Heine, the blind violinist, in concert to a small but appreciative audience 6.

NEW HAMPSHIRE.

NASHUA.—THEATRE (A. H. Davis, manager): Murray and Murphy in Our Irish Visitors pleased a good audience 11 for the second time this season.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Zig-Zag pleased a good audience 9. Little Lord Fauntleroy played a return engagement to a small house 12.

PORTSMOUTH.—MUSIC HALL (John O. Avery, manager): Little Lord Fauntleroy played a return engagement to big business 7, afternoon and evening. Two Old Cronies had the largest house of the season 11.

MANCHESTER.—MANCHESTER OPERA HOUSE (R. W. Harrington, manager): Murray and Murphy pleased a small house 9, presenting Our Irish Visitors. Harbor lights played to good house 10, 11. The piece was well mounted and the co. did excellent work.

EXETER.—OPERA HOUSE (J. D. P. Wiggate, manager): Two Old Cronies to big business 12.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: Edwin P. Mayo 11-13 presented Silver Age with all its sensations—tank, horses, rain, waterfall, etc.—to fair and well-pleased audiences. The drama is of the wild western type, and gives Mr. Mayo plenty of opportunity to display his muscular figure and quaint mannerisms. He was ably supported by Charles Brandt, Kathryn Prosser and a good co. On Sunday night Amberg's co. in Leaf's comedy, Bin toller Bindolf to good house. The co. is first-class and the piece was heartily appreciated by the audience, which was mostly composed of Germans. Your correspondent's very limited knowledge of the Teutonic prevents elaborate criticism. This week rehearsal in another sensational melodrama, Dot, or The Avenger's Oath, with Florence J. Bindley in the title role. The play abounds with excitement, and there are two fine wall-boun ds introduced. Business good. Next week, Corinne.——CHOCKSETT'S: A very good comb. of specialties drew fair houses all last week. The individual members of the co. were all excellent. This week The Italian Professor, with a very fair cast, played a good house opening night. The play is preceded by an olio with Rich Carroll, J. H. Byrne, Louise Bliss and Billy Robinson and "the astounding" Francello as the attractions. The Sunday performances attract big houses.

NEWARK.—MILLER'S NEWARK THEATRE: E. H. Sothern drew full houses in Lord Chumley.——THE GRAND OPERA HOUSE: Blood Pickles last week was greeted by large and appreciative audiences at every performance.——WALLMAN'S OPERA HOUSE: Variety with all its spice was presented at Wallmann's Opera House last week by the Lester and Williams London Gaiety co.

ORANGE.—MUSIC HALL (Wm. H. Alhoff, manager): Edwin P. Mayo in Davy Crockett gave entire satisfaction 12.——ITEM: Mercer Hall season closes May 5.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Thatcher, Primrose and West's Minstrels played to big business. The performance, as usual, was very fine.

ELIZABETH.—TEMPLE OPERA HOUSE (A. H. Sherwood's manager): W. H. Power's Ivy Leaf co. to a fair house 8; performance satisfactory.

NEW YORK.

BUFFALO.—ACADEMY OF MUSIC (Shea Bros. managers): Julia Marlowe played a return engagement week of 8, and was nightly greeted by large, enthusiastic and fashionable audiences.——ACADEMY OF MUSIC (Shea Bros., managers): The Bostonians played to good business, first half, week of 5. Prince Ananias and Galatea, Dorothy, Bohemian Girl and Mignon, were the operas sung. They were presented with that completeness for which the troupe is noted. Gertrude Sears, formerly one of our favorite vocalists, made a very good impression and was the recipient of handsome floral tributes. T. J. Farren in Help filled out the week; business good.——CENTRAL LYCEUM (Jacobs and Kimball, managers): Charles T. Ellis in Cupper the Yeoffer week of 8; good business.——LAFE BURNELL'S THEATRE (F. J. Jordan, manager: Clifton's co. appeared in Ranch King week of 8, substituting Libby Prism last two nights; fair business. Lilly Clay's Gaiety Burlesque co., week of 13.——ITEMS: At Concert Hall, Wednesday evening, 10, members of "C" company, Seventy-fourth regiment, N. G. S. N. Y., gave Blue and the Gray before a large audience; parts were all well taken.—Buffalo Lodge, Order of Elks presented Brother Farren with an emblematic badge during Tuesday night's performance.—G. J. James, business manager for Geo Williams, made the presentation speech.

ROCHESTER.—LYCEUM THEATRE (John R. Peirce, manager): H. Grattan Donne'ly's latest play The Red Rookie, attracted appreciative audiences the last week. The co. was a good one and interpreted the several roles in an excellent manner. The play is one that is sure to meet the approbation of playgoers, and is destined to meet with success. Julie Marlowe and The Still Alarm this week.——ACADEMY OF MUSIC (Jacobs and Proctor, managers): Frank I. Frayne appeared in Mardo, Si Slocum and Kentucky Bill, the last week to crowded houses. The Dowling-Hasson Nobody's Claim next.——GRAND OPERA HOUSE (P. H. Lehman, manager): Closed last week. Marie Prescott next.——CASINO (W. J. Burke, manager): Lily Clay's comb. did a fine business last week.——PERSONAL: Corinne while here presented Manager Frank Edward's daughter with an elegant and unique bracelet.

SYRACUSE.—WIETING OPERA HOUSE (P. H. Lehman, manager): Chip o' the Old Block drew lightly 8-10 Prescott-McLean 12, 13 to fair business.——ALHAMBRA THEATRE (Jacobs and Proctor, managers): Corinne's business was phenomenal 8-10. Geo. C. Boniface in Bogsdale was fairly attended 12-13.

UTICA.—OPERA HOUSE (Jacobs and Proctor, managers): Rosedale, the first half of week played to light houses. Corinne began a three night and Saturday matinee 12, with a packed house.

WATERTOWN.—CITY OPERA HOUSE (R. M. Gates, manager): Joseph Murphy in Kerry Gow to S. R. O. with usual good satisfaction 8.

TROY.—RAND'S OPERA HOUSE (E. Smith Strait, manager): T. W. Keene in Julius Cæsar and Richard III. pleased large houses 8, 9. The annual benefit of the attaches of this house takes place 26, 27. The Wife will be the attraction.——GRISWOLD OPERA HOUSE (Jacobs and Proctor, managers): The White Slave drew big houses last week. This week, Rosedale.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Newton Beers and a strong co. in Lost in London 11 to a fair-sized audience.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Lost in London to fair business 5.

SENECA FALLS.—DANIELS' OPERA HOUSE (E. J. Watson, manager): Louise Arnot Comedy co. week of April 1 gave good satisfaction to fair-sized audiences. Arizona Joe 11 to a small house.

ROME.—SINK'S OPERA HOUSE (E. J. Matson, manager): Mora is playing a week's engagement to light business; co. good.

OSWEGO.—ACADEMY OF MUSIC (Wallace H. Frisbie, manager): Gray-Stephens co. 8-10 to full houses.

NIAGARA FALLS.—PARK THEATRE (Belden and King, managers): Minnie Maddern in Caprice to a fair audience 4.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. R. Allen, manager): Due: Edith Crolius Dramatic co. 11-13.

LOCKPORT.—HODGE OPERA HOUSE (J. R. Heintz, manager): Stetson's Opera co. in The Yeomen of the Guard to a small but appreciative audience 4.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): The Stetson Opera co. in The Yeoman of the Guard drew only a fair house 8.

AUBURN.—ACADEMY OF MUSIC (E. J. Matson, manager): Arizona Joe did a light business 8-10. Pat Rooney drew a big house 12. Everyone greatly pleased.

CORTLAND.—CORTLAND OPERA HOUSE (Robuns and Vail, managers): Stetson's Opera co. to good business 12.

ELMIRA.—OPERA HOUSE (W. E. Bardwell, manager): Stetson's Opera co. in The Yeomen of the Guard to fair business 10. It was not up to the standard.——ITEM: Bert Davis, Dan Quinlan and M. A. Talbot of the Wilson Minstrels are at their homes in this city.

BINGHAMTON.—OPERA HOUSE (I. P. E. Clark, manager): Lillian Kennedy in Casey's Troubles to a very large business 5. George Wilson's Minstrels closed season in this city 6, the occasion being a testimonial benefit to Mr. Wilson when a packed house greeted them. The Deshon Opera co. filled a week's engagement to crowded houses; performance excellent.

SCHENECTADY.—CENTRE STREET OPERA HOUSE (W. J. Marlette, manager): Arthur Rehan's co. presented Nancy and co. to a fair house 4.——ASTHONY HALL (W. Anthony, manager): The Swiss Glassblowers and Bellringers did well last week.

COHOES.—COHOES OPERA HOUSE (E. C. Game, manager): The regular opening under the new management occurred 1 with Thomas W. Keene and his superb co. in Othello. The house was packed and the audience was highly pleased. Miss Sheridan as Desdemona and Miss Pomeroy as Amelia shared the honors with Learock (Othello) and Keene (Iago). The remainder of the co. was good.

HATTEAWAN.—DIBBLE OPERA HOUSE (W. S. Dibble, proprietor): Newton Beers to fair business 9.

ITHACA.—OPERA HOUSE (H. L. Wilgus, manager): Stetson's Opera co. in The Yeomen of the Guard to a full house 11.

NEWBURG.—ACADEMY OF MUSIC (A. Stanley Wood manager): Thomas Keene in Richard III. gave a pleasing performance to light business 6. Rice and Dixey's Pearl of Pekin to good business 11. Splendid performance.

ONEIDA.—MUNROE OPERA HOUSE (Dr. M. Cavanagh, manager): Rooney's Comedy co. played to a full and well pleased house 10.

OWEGO.—WILSON OPERA HOUSE (B. Tuthill, manager): Lillian Kennedy Comedy co. played to a fair house 13.——ITEM: The Lillian Kennedy Comedy co. will rest Holy week.

ROSENDOUT.—LINCOLN'S OPERA HOUSE (Geo. G. Lincoln, manager): Adams and Cook co. played a week's engagement to fair business. They deserved better houses. Co. excellent.

CANANDAIGUA.—KINGSBURY'S GRAND OPERA HOUSE (B. Kingsbury, manager): Chip o' the Old Block did fairly well 8.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Mrs. Scott-Siddons to a small audience 9. Newton Beers presented Lost in London 10 to a top-heavy house, Zoza, the Magic Queen, 11 to fair business, with Bessie Fairbairn in the title role, supported by a generally competent co.

OHIO.

TIFFIN.—SHAWHAN'S OPERA HOUSE (E. B. Hubbard, manager): Adams and Morse's burlesque, Paul, played to a fair house 6. Frank Mayo in The Royal Guard drew a good house 7.

DAYTON.—THE GRAND (Rent and Dickson, managers): Daniel Sully 6 in A Corner Grocery to large business. Master Con Malvey, the new bad boy of the co., is progressing "swimmingly," and ere long will rival his predecessor.——CURB: The Elks' entertainment 19 will attract visiting brethren from all parts of the State.—Manager Larry H. Reist attended the Elks' benefit at Cincinnati 8.—Charles Weltmer, treasurer of The Grand, is out again after a week's illness.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): J. C. Stewart's Fat Men's Club played to a good house 3. The Bennett-Moulton Opera co. opened for a week's engagement 8. They are drawing good houses.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Briscoe's Battle of Gettysburg to a packed house 12.

MANSFIELD.—OPERA HOUSE (Miller and Dittenhoefer, managers): J. C. Stewart's Fat Men's Club played to a fairly good house 6, giving a good entertainment. Blind Tom 8 had a large and well-pleased audience. Leonzo Bros. 10 failed to appear.——GERMANIA HALL: The Tyrolean Warblers to good business 12-13.

WARREN.—NEW WARREN OPERA HOUSE (P. L. Webb, lessee and manager): W. J. Fleming's Around the World in Eighty Days to a good house 11.

STEUBENVILLE.—CITY OPERA HOUSE (Roseman Gardner, manager): Webster-Brady co. presented She 9 to a big house. Laura Bigger as Ayesha was called before the curtain.

MARION.—MUSIC HALL (James Sargeant, manager): Rose Hill's English Folly co. to a crowded house 9.

LIMA.—PAUROT OPERA HOUSE (G. E. Rogers, manager): Frank Mayo 5 in The Royal Guard to a large and well-pleased audience. Mr. Mayo is an ideal D'Artagnan, and his splendid co. left nothing to be desired in the other characters. Fleming's Around the World in Eighty Days to fair business 6. J. C. Stewart's Fat Men's Club to good business 9.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. Kaufman, manager): The Rileys, with Esther Lyons as leading lady, 8-13 to fair business.——CLOUGH GRAND OPERA HOUSE (Dennis McConnell, manager): Due: Nellie McHenry in Three of a Kind 18.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, manager): The Model Comedy co. to fair business week ending 6. The Rose Hill Folly co. to a packed house 8.

FINDLAY.—DAVIS OPERA HOUSE (J. H. Boger, manager): Frank Mayo to a full house in Nordeck 6.——ITEM: Field's Operatic Minstrels will open the Pavilion Theatre for the season 29.

EAST LIVERPOOL.—BRUNT OPERA HOUSE (Thompson and Way, managers): Michael Strogoff to a fair house 6. Claire Scott in repertoire week of 8 to good business.

GALLIPOLIS.—BETZ OPERA HOUSE (A. L. Roadarmour, manager): The New York Theatre co. week of 10 in the following repertoire: Wild Cat, Nobody's Child, Oliver Twist, Kathleen Mavourneen, Trixie, The Romp Heiress, and Dr. Jekyll and Mr. Hyde with My Wife's Husband and Joshua Whitcomb as farces and a version of Peck's Bad Boy as a Saturday matinee. They played to a large and appreciative audience 8. Performance excellent.

TOLEDO.—WHEELER OPERA HOUSE (E. W. Brady, manager): Lawrence Barrett as Othello and Hamlet to full houses 8, 9. Talmadge lectured on Big Blunders before an overflowing house 10. Evans and Hoey drew good houses 11, 12. The Fat Men's Club to a good house 13.——PEOPLE'S: Adams-Morse comb. in Faust closes this house this week.

COLUMBUS.—METROPOLITAN OPERA HOUSE (C. A. and J. G. Miller, managers): The Carleton Opera co. in Mynheer Jan and Nanon 4-6 gave splendid performances but business was not as large as they deserved.——GRAND OPERA HOUSE: Miller Bros., managers): The lively and popular Bennett and Moulton Opera co. had good houses all week with nightly change of bill. The operas were all nicely staged. Oliver Byron in The Upper Hand is drawing well.——EICHENLAUB'S: The Forrester Burlesque co. still holds the boards and Billee Taylor is the attraction.——PEOPLE'S (J. L. Cain, manager): Business good.——WORLD (James Geary, manager): Business immense.——ITEMS: Tom Lewis, the baritone of Wilson's Minstrels, is home for a vacation.—H. W. Frillman, the basso, leaves next week to join the Thatcher, Primrose and West's Minstrels.—Charles A. Miller is home from New York.—Branch O'Brien is booming Floy Crowell.—Jas. G. Miller is dangerously ill again.

WELLSVILLE.—COOPER OPERA HOUSE (W. D. Wade, manager): Charles L. Andrew's Michael Strogoff co. to fair business 8.

SPRINGFIELD.—GRAND OPERA HOUSE (Puller Trump, manager): Bennett and Moulton Opera co. opened a week's engagement in Boccaccio 8.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): Leonzo Bros.' advertised for 9 failed to appear. Rose Hill's Folly co. 10.

FREMONT.—HEIM'S NEW OPERA HOUSE (E. S. McCuen, manager): P. F. Baker's Emigrant co. to a crowded house 9.

NORWALK.—GARDINER'S MUSIC HALL (S. S. Levey, manager): The Haydn Quartette to a large audience 11. P. F. Baker in The Emigrant to a fair audience 12.

HAMILTON.—MUSIC HALL (Hatzfeldt and Morner, managers): Mellville comb. week ending 6 to good business.——STEVENS' FASHION THEATRE (Milt. Stevens, proprietor): Good business continues.

PIQUA.—CONOVER'S OPERA HOUSE (W. G. Conover, manager): Rose Hill's English Folly co. to good business 12.

CANTON.—SCHAEFER'S OPERA HOUSE (Louis Schaefer, manager): Sisson and Brady's Little Nugget pleased a well-filled house 9. W. J. Fleming's Around the World in Eighty Days to a packed house 10. Performance only average. Baldwin Comedy co., under the management of Walter S. Baldwin, opened for the balance of the week, and are playing to packed houses.

UPPER SANDUSKY.—OPERA HOUSE (John W. Lime, manager): Prof. Gentry's dogs to good business 6. J. C. Stewart's Fat Men's Club Comedy co. 8 to only a fair house. Decidedly the best performance ever seen here, giving excellent satisfaction. Blind Tom 11 to a large and fashionable audience.

FINDLAY.—DAVIS' OPERA HOUSE (J. H. Boger, manager): P. F. Baker in The Emigrant to a fair audience 8. J. C. Stewart's Comedy co. in The Fat Men's Club to a large and well-pleased house 9. Prof. Gentry's exhibition of trained dogs to standing room 10.

OREGON.

PORTLAND.—NEW PARK THEATRE: (J. P. Howe, lessee and manager): The Musin Concert co. March 25, 26 to large and fashionable audiences. Ben and Idalene Cotton to fair houses in repertoire 27-31.

PENNSYLVANIA.

BRADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Monbars received its second presentation here 25, Robert Mantell appearing to good advantage in the title role. Play and star well received. Attendance medium. Joseph Cook lectured before an audience of good proportions 6. Subject: "Seven Modern Miracles." She by the Webster-Brady co. 10 to remunerative business. Scenic and spectacular effects excellent. Laura Biggar was effective as She receiving a curtain call. Leland T. Powers in impersonations of David Garrick and others 11 to a large house.

NORTH EAST.—SHORT'S OPERA HOUSE (W. H. Sanborn, manager): T. J. Farron in Help to a good house and the best of satisfaction 10.

ALLENTOWN.—MUSIC HALL (A. S. Grim, manager): R. D. McLean and Marie Prescott presented Pagomar to a small but appreciative audience 8. Ivy Leaf drew a good sized audience 10. Co. good and performance satisfactory.

SHAMOKIN.—G. A. R. OPERA HOUSE (Jno. F. Osler, manager): Francesca Redding supported by an excellent co. did a fair week's business 8.

TITUSVILLE.—OPERA HOUSE (C. P. Lake, proprietor): Gardner's Only a Farmer's Daughter 5; light business.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Minnie Maddern satisfactorily presented Caprice to fair attendance 5. Atkins-Crollius co. 8-10 was a weak attraction to good houses.

OIL CITY.—OPERA HOUSE (Wagner and Reis, managers): Only a Farmer's Daughter drew fair business 6.

JOHNSTOWN.—OPERA HOUSE (Weaver and Jordan, managers): Kittie Rhoades in standard plays week of 8 to large business.

YORK.—OPERA HOUSE (B. C. Penta, manager): The Y. M. C. A. Star Course Concert was greeted by an overflowing house 9.

DUBOIS.—DUBOIS OPERA HOUSE (Eugene Nettleton, manager): Minnie Maddern in Caprice to good business and excellent satisfaction 7.

PLYMOUTH.—OPERA HOUSE, (R. N. Smith, manager): Due: Black Flag 18.

NORRISTOWN.—MUSIC HALL (John Murphy, manager): Si Perkins played to good business 6. Two performances by home talent in a piece called Larks to packed houses nightly, turning people away.

READING.—ACADEMY OF MUSIC (H. R. Jacobs, manager): The Romany Rye was well produced 8-10. Business moderate.——GRAND OPERA HOUSE (George M. Miller, manager): Aiden Benedict did fairly well in Monte Cristo 12-13. Business fair.

MAUCH CHUNK.—CONCERT HALL (John H. Paga, manager): Ethel Tucker co. 4-6 to fair business.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, lessees and managers): She (Webster-Brady co.) to a packed house 8; good satisfaction. Only a Farmer's Daughter 10; fair house and fair co.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (E. D. Griswold, manager): Pat Muldoon's Irish Comedy co. 8 to a fair house but dissatisfied audience. Louis James and Marie Wainwright in Othello 9. A large house; everybody pleased.

M'KEESPORT.—WHITE'S OPERA HOUSE (A. W. Vananda, manager): James-Wainwright co. gave a very clever production of Othello to a select audience 8. Kernell Comedy co. to good business 13.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): Return engagement of Ethel Tucker co. 8-10. They presented Queena, Danites and May Blossom before fair-sized audiences.

HARRISBURG.—OPERA HOUSE (Markley and Till, managers): Henry E. Dixey with Adonis to good business 8. Excellent performance.

SCRANTON.—ACADEMY OF MUSIC (C. H. Lindsay, manager): Prescott and McLean in Richard III. to a small but appreciative audience 10. Power's Ivy Leaf co. to good business 12.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Si Perkins to a large and well-satisfied audience 5. Hanlon's Le Voyage en Suisse to a pleased audience and remunerative business 6.

DANVILLE.—OPERA HOUSE (P. C. Angle, manager): Al. G. Field's Minstrels gave an enjoyable entertainment to fair business 6.——ITEM: Manager Angle has given good entertainments during the present season, finding it more satisfactory to our amusement goers than the low priced cos. of last year.

BETHLEHEM.—FOUNTAIN HILL OPERA HOUSE (E. L. Newhard, manager): Due: The Stowaway Easter Monday evening.——ITEMS: During the past week a number of our people witnessed Ingomar by the Prescott-McLean co. and the Ivy Leaf at Allentown.—Edwin Parrish, late of the Charles E. Verner co. is ill here.

LANCASTER.—PROCTOR'S OPERA HOUSE (W. M. R. Williamson, manager): Aiden Benedict, supported by Frances Field, appeared in Monte Cristo to large houses 8-10. Louis James and Marie Wainwright presented Virginius in an excellent manner to a large and fashionable audience 11. The co. is first-class in every respect and their appearance was one of the events of the season.

RHODE ISLAND.

NEWPORT.—NEWPORT OPERA HOUSE (H. Bull, manager and proprietor): Zig-Zag amused a big house 6. Annie Boyd made a great hit. Sweet Lavender to a large and well satisfied house 12. The Elks will have a benefit shortly with Lewis Morrison in Faust.

PROVIDENCE.—PROVIDENCE OPERA HOUSE (Robert Morrow, manager): Maggie Mitchell did very good business last week. Dixey in Adonis the first half of the week and Mrs. Langtry the latter half.——GAIETY OPERA HOUSE (B. F. Keith, manager): Lights o' London was given here last week by a very good co., which was nightly greeted by large audiences. This week C. W. Couldock and co. in Hazel Kirke.——ELKS: The Elks' benefit at the Gaiety on Thursday afternoon was a decided success both financially and artistically. The many volunteers were heartily encouraged in their work by an audience that filled every corner of the theatre.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Will T. Keogh, manager): John Wild in Running Wild 8, 9 to small houses.——GRAND OPERA HOUSE (J. F. O'Neill, manager): Maude Atkinson week of 8 in Forget Me Not, Frou Frou, Leah the Forsaken and Reddy's Luck at popular prices to light business. This week Bell-Ellis.

TENNESSEE.

NASHVILLE.—THE VENDOME (J. O. Milsom, manager): Miss Drumgoole's new operetta, The Birds of Tennessee, was produced 3 in a successful manner.——THE GRAND (L. C. Haile, manager): The Irwin Bros.' Specialty co. 8-10 to light business.——ITEM: Treasurer Martin Hynes is managing the Grand during the absence of Manager Haile.

MEMPHIS.—MEMPHIS THEATRE (Frank Gray, manager): Milton Nobles and co. opened to a fair house in From Sire to Son 8.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): The Grau Comic Opera co. to good business this week.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, proprietor): The Templeton Opera co. closed a most successful week 6 at popular prices. Splendid co. and fine costumes.——BIJOU THEATRE (H. C. Draper, manager): Continues to do very good business.

TEXAS.

GALVESTON.—TREMONT OPERA HOUSE (H. Greenwall and Son, managers): Myra Goodwin in Sis 5, 6, played the closing engagement of the season. The bright little star shines as brilliantly as ever, and is most ably seconded by W. J. Russell, who shared the honors as Hickory Hawkins. The performance 6 constituted a benefit to Treasurer Geo. H. Walker, and was well attended by a very large and fashionable audience—a fit tribute to the popularity of the genial treasurer.

HOUSTON.—PILLOT'S OPERA HOUSE (Henry Greenwall and Son, managers): Myra Goodwin 4; the performances were splendidly attended, and everybody was much pleased.

PARIS.—BABCOCK OPERA HOUSE: The Jennie Holman co. closed a week's engagement at this house 6, having played to crowded houses.

SHERMAN.—SHERMAN OPERA HOUSE (A. L. Nash, manager): Due: Myra Goodwin 13.——ITEM: L. Nash has leased the Opera House for two years.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (H. B. Clawson, manager): Stephens' Grand Opera co. presented Daughter of the Regiment to a house packed from pit to dome 1. Many people who came to the box-office late returned home while others took standing-room. The performance gave great satisfaction, so much so that it has been decided to repeat it 9. Home Dramatic co. presented The World to good business 5, 6.——GRAND OPERA HOUSE (Douglass White, manager): McNish, Ramza and Arno's Minstrels 5, 6, and matinee to fair business.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Berger and Leath, managers): Dixey in Adonis had large houses at advanced prices 1, 2.

LYNCHBURG.—OPERA HOUSE (T. H. Simpson, manager): Wilbur's Dramatic co. this week to crowded houses at popular prices.

RICHMOND.—ACADEMY OF MUSIC (Berger and Leath, managers): Kiralfy's Black Crook closed a highly successful engagement 13. Vernona Jarbeau 19, 20.——THEATRE (Mrs. W. T. Powell, manager): Stanley Macey's C. O. D. 8-10 to only fair houses. John Wild in Running Wild 15-17.——OPERA HOUSE (James A. Henderson, manager): Wild Rose or the Scout's Daughter week of 8 to fair business.——MUSEE (Gilbert Belmont, manager): Good co., good business.——COMIQUE (W. W. Putnam, manager): The best co. of the season attracted good houses week of 8.

DANVILLE.—ACADEMY OF MUSIC (Neal and Gerst, managers): Philip Philips to large business 8-10. Running Wild to a fair but appreciative audience 13.

WASHINGTON TERRITORY.

TACOMA.—ALPHA OPERA HOUSE (J. M. Junett, manager): Goodyear, Cook and Dillon's Minstrels highly pleased large audiences 3, 4.——THEATRE COMIQUE (H. H. Cline, manager): The Vaudeville performances still continue to satisfactory business.——ITEM: J. P. Howe the Portland Manager has leased Germania Hall and is fitting it for a theatre. He intends to present the best dramatic combinations. The hall has a seating capacity of 1,200.

SEATTLE.—PRYE'S OPERA HOUSE (Geo. F. Prye, proprietor and manager): Fredrick Warde to large audiences 28-30. Goodyear, Cook and Dillon's Minstrels to full houses 1, 2. THE STANDARD THEATER (John Cost, manager and proprietor): The usual number of good attractions are to be seen at the Standard this week.——BIJOU THEATER (F. H. Wadleigh, proprietor and manager): The attractions at this house have been received enthusiastically by packed houses.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Due: Nellie McHenry 22; Rhea 23; Water Queen 26.——GRAND OPERA HOUSE (O. C. Genther, manager): Palmer's Comedy co. week of 8 with Agnes Cody in '49, Two Orphans, etc., to fair business.

WISCONSIN.

MILWAUKEE.—GRAND OPERA HOUSE (H. Nunnemacher, manager): The Twelve Temptations, which was seen at this house last September, began a return engagement 7. It drew good houses so far during the week. The cast has undergone many changes, which in some cases have strengthened it. Taken as a whole, the performance gave entire satisfaction.——ACADEMY (Jacob Litt, manager): Vernona Jarbeau 4-7 in Starlight, to fair business. Dockstader's Minstrels gave one performance to a good house 8. The first part is excellent, and the succeeding specialties are good, but the afterpiece detracts much from the otherwise excellent performance.——STANDARD (O. P. Miller, manager): The Ruling Passion pleased good-sized houses since the opening, 8.——PEOPLE'S (J. S. Raynor, manager): A variety bill, headed by Barney Reynolds, catered to small audiences past week.——GRAND AVENUE THEATRE (Jacob Litt, manager): Litt's own opera co. gave Olivette this week to the entire satisfaction of large audiences.——ITEMS: The management of the Grand Opera House next season will be assumed by Sherman T. Brown, last season business manager of the Academy. Mr. Brown has been connected with the leading theatres of this city for the past four years, and the experience he has acquired will be of infinite value to him in his new venture. He is a gentleman who is very popular with managers of combinations, and will undoubtedly succeed in booking some splendid attractions for the Grand next season, for which purpose he visits New York

about the middle of May.—Bertie Coote will join Jarbeau's co. in Philadelphia 29.——J. F. Barry, late business manager for Katie Putnam, will hereafter act in the same capacity for Daniel Bandmann.—Manager Yale, of The Twelve Temptations, extended an invitation to the orphans of the several asylums to attend the Wednesday matinee. The little ones were delighted beyond description at what they witnessed.—Ed. Poland succeeds Ed. Temple as Harold Marker in Starlight, and joined the co. here 6.

JANESVILLE.—Tappin's Opera House (C. E. Moseley, manager): The Stuart Theatre co. opened a week's engagement here 8. Owing to the illness of Mr. Stuart the co. could not proceed the balance of the week, and disbanded.

MADISON.—Turner Opera House (T. J. Smith, manager): Roland Reed in The Woman Hater packed the house 4. Vernona Jarbeau in Starlight to a fairly good house 8. Dockstader's Minstrels had a top-heavy house 9.

LA CROSSE.—La Crosse Theatre (F. H. Hankerson, manager): Roland Reed had a good house 5. A Postage Stamp drew a large house 6. Dockstader's Minstrels had a big house 10. Mr. Dockstader made many friends here, who will welcome his return.

SHEBOYGAN.—Sheboygan Opera House (J. M. Kohler manager): Siberia was presented 9 to a packed house. Co. and play gave entire satisfaction.

WAUSAU.—Grand Opera House (H. L. Wheeler, manager): The Ruling Passion co. played to the largest house of the season 5.

CANADA.

HALIFAX.—Academy of Music: The People's Theatre co. week ending 6 at low prices drew top heavy houses. It is a very inferior organization.

LONDON.—Grand Opera House (N. A. Morkill, manager): The house was crowded to the doors to see Robert Mantell in Monbars for the benefit of Manager Morkill 8. During the evening Mr. Morkill was presented with an elegant gold watch suitably engraved from the attaches of the house as a mark of their esteem.

MONTREAL.—Academy of Music (Henry Thomas, manager): Henry Lee's co. in Moths to fair business week of 8. The performance was an excellent one. Mr. Lee gave a fine impersonation of Lord Zura, while Minnie Seligman played Vere with an emotional intensity that those who had only seen her in the Cavalier would hardly have given her credit for. E. A. McDowell as Lord Mull and Mable Jordan as Fuchsia Leech supplied the comedy element. Helen Adele gave a finished performance of Lady Dolly. The Academy remains closed this (Holy) week. Aronson Erminie co. is billed as the Easter week attraction.——Theatre Royal (Sparrow and Jacobs, managers): Scott and Clifford's Uncle Tom's Cabin co. to good business week of 8. Carrie Dillon Webber, aged ten, gave a clever performance of Topsy. Jubilee singing good. This week, London Specialty co. Next, Grey and Stephens.——Queen's Hall (Harry Thomas, manager): The Montreal Philharmonic Society gave concerts 10, 11. Gade's Crusaders and Sullivan's Golden Legend were the pieces given. The performance was under the directorship of Prof. Couture. The soloists were Mr. E. H. Allan and Miss Finlayson, of Boston; Messrs. Pihen and Lavin, of New York, and Mr. Fisk, of Montreal.

OTTAWA.—Grand Opera House (John Ferguson, manager): Joseph Murphy drew the customary crowded houses 10, 11. Due: Alone in London 12, 13; Thomas Keene 17, 18.

WINNIPEG.—Princess Opera House (Campbell and Seach, lessees): McFadden's U. T. C. drew large houses 8-10.——Items: Robert Ransom and Alice Newton, of the stock co., 5. Sybil Johnson has arrived and joined the stock co.—Manager Campbell will be tendered a benefit 24.

TORONTO.—Grand Opera House: (O. B. Sheppard, manager): Aronson's Erminie co. played to standing room last week. Joseph Murphy next week.——Toronto Opera House (Jacobs and Sparrow, managers): The Queen of the Plains drew top-heavy houses last week.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

A. M. Palmer's Jim the Penman (Western) Co.: Washington, D. C., April 15—week; Baltimore, Md., 22—week.

A Bunch of Keys Co.: San Francisco April 15—two weeks; Oakland 29, 30, San José May 1, Sacramento 2, 3, Fresno 4.

A Legal Wreck Co.: Newark, N. J., April 22—week.

Adonis Co.: Providence, R. I., April 17, New London, Ct., 18. Woonsocket, R. I., 19, New Bedford, Mass., 20.

A Midnight Bell Co.: N. Y. City March 5—indefinite.

Annie Pixley: Cincinnati April 15—week.

A Night Off Co.: Helena, Mont., April 14-16, Bozeman 17, Livingston 18, Miles City 19, 20, Bismarck, Dak., 22, Jamestown 23, Fargo 24, 25, Fergus Falls 26, Brainard 27.

Around the World in Eighty Days Co.: Wheeling, W. Va., April 15, Brownville Pa., 16, Cumberland, Md., 17.

Arizona Joe Co.: Syracuse, N. Y., April 15-17, Utica 18-20, Patterson, N. J., 22-24, Hoboken 25-27, N. Y. City 29—week.

A Brass Monkey Co.: Harlem, N. Y., April 15—week.

Austerlitz Co.: Milwaukee, Wis., April 15—week.

Ada Gray: Pittsburg, Pa., April 15—week; Cincinnati 22—week; Louisville 29.

A Postage Stamp Co. Appleton, Wis., April 16, Oshkosh 17, Fon du Lac 18, Milwaukee 20, Pullman 22, Kokomo 23, Marion 24, Anderson 25, Delaware 26, Cleveland 29.

A Cold Day (Fisher's) Co.: Kansas City, Mo., April 15—week.

A Hole in the Ground Co.: Chicago, Ill., April 15—week; Detroit, Mich., 22-24, Erie, Pa., 25, Syracuse, N. Y., 26, Utica 27.

Adams-Cook Co.: Cohoes, N. Y., April 22-25, Pittsfield, Mass., 26, 27; New Bedford 29, May 1, Chelsea 2-4.

Adams-Moree Co.: Grand Rapids, Mich., April 15—week; Detroit 22—week.

Barlow's Metropolitans: Albany, April 22—week.

Barrett-Gleason Co: Fort Shaw, Mon., April 17, 18, Great Falls 19, 20, Fort Benton 22, Assebone 23, 24, Butte, Mon., 25-27, Salt Lake, Utah, 29—week.

Barry-Fay Co.: Chicago, April 17-27, Brooklyn, N. Y., 29-May 4.

Baldwin Comedy Co.: Evansville, Ind., April 15—week.

Booth-Barrett Co.: Cleveland, O., April 15-17, Columbus 18, Indianapolis, Ind., 19, 20, Burlington, Ia., 22, Des Moines 23, Sioux City 24, 25, Omaha, Neb., 26, 27, Denver, Col., 29.

Clara Morris Co.: Brooklyn, E. D., April 15—week.

Criterion Comedy Co.: Bradford, Pa., April 22—week.

Creston Clarke Co.: Washington, D. C., April 22—week; Cincinnati 29—week.

Cavalier Co.: New York City April 15—week.

Crystal Slipper Co.: Cincinnati, O., April 15—week.

Cora Tanner: St. Louis, Mo., April 22—week, Quincy 29, Springfield 30, Keokuk, Ia., May 1, Burlington 2, Peoria, Ill., 3, Chicago 5—week.

Claire Scott Co.: Titusville, Pa., April 15—week.

Corner Grocery Co.: Ouray, Col., April 17, Provo 19, Salt Lake City 20, Ogden 22, Park City 23, Evanston, Wyo., 24, Rollins, Dak., 25, Larimer City, Wash., 26, Cheyenne 27, North Platte, Neb., 29, Kearney 30.

Charles A. Gardner: Elgin, Ill., April 17, Rockford 18, Beloit, Wis., 19, Madison 20, Milwaukee 22—week.

Dan'l Sully: Detroit, Mich., April 15—week: Chicago 22—week

Dark Side of a Great City Co.: St. Louis, Mo., April 15—week.

Dan'l Boone Co.: Natick, Mass., April 17, Abington 18, Plymouth 19, Brockton 20, Nashua, N. H., 22, Manchester 23, Laconia 24, Lynn, Mass., 25, Salem 26, Haverhill 27, Gloucester 29, Newburyport 30, Amesbury May 1, Portsmouth, N. H., 2, Exeter 3, Dover 4.

Denman Thompson: N. Y. City Aug 30—indefinite.

Emma Frank's Dot Co.: Hoboken, N. J., April 15—week; Brooklyn, N. Y. 22—week; Brooklyn, E. D., 29—week.

Effie Ellsler: San Francisco April 15—three weeks.

Ezra Kendall: Muskegon, Mich., April 17.

Ethel Tucker: Oneonta, N. Y., April 22—week; Youngstown, O., 29—week.

Edith Crolius Co.: New Castle, Pa., April 15-17, Oil City 18-20, Wheeling, W. Va., 22—week.

Eunice Goodrich: Leavenworth, Kas., April 15—two weeks; Topeka 29.

Fat Men's Club Co.: Muncie, Ind., April 17, Richmond, 18, Dayton, O., 19, Springfield 20, Cincinnati 22—week; Chicago 29—week.

Fantasma Co.: New Haven, Ct., April, 15—week.

Francesca Redding: Shenandoah, Pa., April 15—week; Euston 22—week; Mahanoy City 29—week.

Frederick Warde: Salt Lake City, Utah, April 18-20, Leadville, Col., 23, 24, Pueblco 25, 26, Omaha, Neb., May 3, 4.

Frank I. Frayne Co.: Albany N. Y., April 15—week; N. Y. City 22—week; Cohoes 29, Hudson 30, Poughkeepsie May 1, 2, Sing Sing 3.

Floy Crowell: Columbus, O., April 15—week; Mt. Vernon 22,-24, Coshocton 25, 26, New Philadelphia 27.

Fate Co.: Brooklyn, E. D., April 15—week; Washington, D. C., 22—week.

Frederick Loranger: Benton Harbor, Mich., April 17, 18, St. Joseph 19, 20.

Frank Daniels: Philadelphia, Md., April 15—week.

Florence Hamilton: Lincoln, Ill., April 15—week.

Florence Comedy Co.: Philadelphia April 22—week.

Gus Williams' Co.: Meadville, Pa., April 17, Buffalo, N. Y., 18-20.

George Ober: St. Louis, April 17, Greenville 18, Manistee, Wis., 20, Cadillac 22, Traverse City, Mich., 23, Petosky 24, Sault Ste. Marie 25, Marquette 26.

Gray-Stephens Co.: Toronto, Ont., April 15—week: Montreal, Can., 22—week; Buffalo, N. Y., 29—week.

Gilbert-Huntley Co.: Denison, Tex., April 15—week.

Graham Earle: Greenfield, Ind., April 15—week; Franklyn 22—week; Lebanon 29—week.

Holden Comedy Co.: Anderson, Ind., April 15—week; Lafayette 22—week.

Hearts of Oak Co.: La Porte, Ind., April 17, Valparaiso 18, Pullman, Ill., 19, Joliet 20, Ottawa 22, Aurora 23, Racine, Wis., 24.

Helen Barry: N. Y. City March 27—indefinite.

He, She, Him, Her Co.: Brooklyn, N. Y., April 15—week; Washington 22—week. Baltimore 29—week.

Held by the Enemy (Western) Co.: Philadelphia April 15—week; Brooklyn, E. D., 22—week.

Hazel Kirke Co.: Providence, R. I. April 15—week.

Henrietta Berleur Co. Brooklyn, N. Y., April 15—week.

Harbor Lights Co.: New Britain, Ct., April 18, Middletown 19, Boston 22—week, Montreal 29—week.

Ivy Leaf Co. Chicago, April 22—week.

J. B. Polk: Binghamton N. Y., April 17, Bradford, Pa., 20, Erie 22, Akron, O., 23, Battle Creek, Mich., 24, Kalamazoo 25, Bay City 26, Port Huron 27, East Saginaw 29, Grand Rapids 30.

J. J. Dowling: Rochester N. Y., April 15—week; Troy 22—week; Montreal, Can., 29—week.

James-Wainwright Co.: Baltimore, April 15—week.

James H. Wallick: Chicago, Ill., April 8—two weeks.

Joseph Murphy: Jersey City April 22—week; Birmingham, Ct., 29, Waterbury 30, Hartford May 1, 2, Taunton, Mass., 3, Pawtucket, R. I., 4.

Joseph Jefferson Co.: Louisville, Ky., April 17, Nashville, Tenn., 18.

Jarbeau Comedy Co.: Cincinnati April 15—week; Hamilton, O., 21, Lexington, Ky., 23, 24, Frankfort 25, Richmond 26, 27, Philadelphia 29—week.

Jolly Voyagers Co.: Poxton, Ill., April 17, Gilman 18, Watseka 19, Joliet 20, Morris 22, 23, Ottawa 24-27.

J. S. Murphy Co.: Kokomo, Ind., April 17, 18, Frankfort 19, La Fayette 20-24, Indianapolis 25.

Jennie Calef Co.: Philadelphia April 15—week.

Jay Hunt Co.: Holyoke, Mass., April 22—week; N. Hampton 29—week.

John Wild Co.: Richmond, Va., April 17, Alexandria 18, Wilmington, Del., 19-20, Trenton, N. J., 22, Sanford, Ct., 24, Tarrytown, N. Y., 25, Sing Sing 26.

J. W. Carner Co.: Auburn, N. Y., April 15—week; Geneva 22—week.

Kittie Rhoades Co.: Tyrone, Pa., April 15—week.

Kindergarden (Williams') Co.: St. Louis, April 15—week; Chicago, Ill. 22—week; Grand Rapids, Mich., 29—week.

Kate Castleton Co.: Fremont, Neb., April 17, Grand Island 18, Kearney 19, North Platte 20, Denver, Col., 22—week.

Kate Claxton Co.: Brooklyn, N. Y., April 15—week.

Keep It Dark Co.: Minneapolis, Minn., April 15—week.

Kate Pursell Co.: Buffalo, N. Y., April 15—week.

Lily Rowley Co.: New Haven, Ct., April 17, Torrington 18, Winsted 19, 20.

Lotta Co.: Chicago April 15—week; Muskegon, Mich., 22, Bay City 23, Grand Rapids 24, Flint 25, Ft. Wayne, Ind., 26.

Lights of London Co.: New York City April 22—week.

Little Lord Fauntleroy Co.: Portland, Me., April 17, 18, Bangor 19, 20, Newburyport, Mass., 22, Nashua, N. H., 23, Keene 24, Rutland, Vt., 25, Burlington 26, Barre 27, Montpelier 29, Bellows Falls 30, Brattleboro May 1, Greenfield, Mass., 2, Westfield 3, Springfield 4.

Little Lord Fauntleroy (French's) Co.: San Francisco, Cal., April 1—3 weeks.

Lydia Thompson: Pittsburg, Pa., April 15—week.

Lyceum Theatre Wife Co.: Waterbury, Ct., April 17.

Le Voyage en Suisse Co.: Pittsburg April 22—week.

Little Nugget Co.: Cleveland April 15

Maude Atkinson: Columbia, S. C., April 15—week; Augusta, Ga., 22, Athens 23-24, Milledgeville 25-27, Atlanta 29-30.

Maggie Mitchell: Brockton, Mass., April 22, New Bedford 23, Fall River 24, Milford 25, Hartford, Ct., 26-27, New Britain 29, Waterbury 30, Middletown, May 1, New Haven 2, Menden 3, Bridgeport 4.

Mitchell Robyns Co.: Beloit, Wis., April 15—week; Janesville 22—week; Madison 29.—week.

Margaret Mather: Wooster, Mass., April 19, 20.

Milton Nobles Co.: Hopkinsville Ill., April 17, Henderson 18, Owensboro 19, Louisville 22—week.

Martin Hayden Co.: Baltimore, Md., April 15—week.

Mme. Rhea: Trenton, N. J., April 16, Harrisburg, Pa., 19, Youngstown, O., 22, Steubenville, 23, Wheeling, W. Va., 24, Cumberland, Md., 25, Parkersburg, W. Va., 26, Dayton, O., 27, Cincinnati 29—week.

Murray and Murphy: Waterbury, Ct., April 17, Danbury 18, Bridgeport 19, Rockville 20, Salem, Mass., 22, Lewiston, Me., 23, Bangor 24, Portland 25-26, Lynn, Mass 27.

Monte Cristo (Aiden Benedict) Co.: Tamaqua Pa., April 17, Hazleton 18, Freeland 19, Easton 20 Bethlehem 22, Pottstown 24, Wilmington, Del., 25-27, Bridgeton, 29, Elizabeth, N. J., 30, Yonkers, N. Y., May 1.

Mrs. Langtry: Worcester, Mass., April 17, Providence, R. I., 18-20, Boston, 22—two weeks.

My Partner Co.: Detroit, Mich., April 15—week.

McKee Rankin Co.: Jersey City, N. J., April 15—week.

Moulton Com. Co.: Burlington, Vt., April 22, Rutland 23, Montpelier 24, Barre 25, Brattleboro 26, Pittsfield 27.

Melville Co.: Washington, Pa., April 8—week: Jamestown, N. Y., 29—week.

Mrs. Potter: Philadelphia April 15—week.

Natural Gas Co.: N. Y. City, April 8—two weeks; Philadelphia 22—week; Brooklyn 29—week.

N. C. Goodwin: N. Y. City March 4—indefinite.

Nellie Walters' Co.: Selma, Ala., April 16, 17, Meriden, Miss., 18, 19, Jackson 20, Vicksburg 22, 23, Greenville 24, 25, Helena, Ark., 26-27.

New York Theatre (Hunt) Co.: Huntington, Va., April 15—week; Maysville, Ky., 22—week; Ironton, O., 29—week.

Old Jed Prouty Co.: Bangor, Me., April 22-23, Lewiston 24-25, Concord, N. H., 26, Laconia 27, Fall River, Mass., 29, Chelsea 30, Lowell May 1, Haverhill 2, Lynn 3-4.

Our Picnic Co.: Northampton, Mass., April 17, North Adams 18, Shelburne Falls 19.

Over the Garden Wall Co.: Cincinnati April 15—week; Detroit, Mich., 29—week.

Palmer' Comedy Co.: Washington, Pa., April 15—week.

Oliver Byron: Cleveland, O., April 15—week; Philadelphia, Pa., 22—week; Boston 29—week.

Only a Farmer's Daughter Co.: Kane, Pa., April 17, Renova 20.

One of the Finest Co.: Brooklyn, N. Y., April 15—week.

Passion's Slave Co.: Chicago April 15—week; Milwaukee 22—week; Chicago 29—week.

Prescott-McLean Co.: Rochester, N. Y., April 15-17, Hamilton, Can., 22-23, St. Catharines 24, Lockport, N. Y., 25, Seneca Falls 26, Canandaigua 27, Jamestown 29, Titusville, Pa., 30, Oil City May 1, Franklin 2, Meadville 3, Youngstown 4.

Pat Rooney: Ithaca, N. Y., April 17, Syracuse 18-20.

P. F. Baker: Indianapolis, Ind., 15—week; Columbus, O., 22—week.

Robert Downing: Harrisburg, Pa., April 22, Reading 23, Pittston 24, Wilkesbarre 25, Scranton 26, 27.

Robert Mantell Co.: Grand Rapids, Mich., April 17, Battle Creek 18, South Bend, Ind., 21-24, St. Paul, Minn., 25-27, Minneapolis 29, Stillwater, 30, Winona May 1, La Crosse, Wis., 3-5.

Ranch 10 Co.: Philadelphia April 15—week; Brooklyn, E. D., 22—week.

Rosedale Co.: Troy N. Y., April 15—week.

Robert Elsmere Co.: Boston, Mass., April 8—two weeks.

Rentfrow's Pathfinders: Chicago April 15—week.

Roland Reed Co.: Sioux City, Ia., April 17-18, Omaha 19, 20, Paducah, Ky., 26, 27, Nashville, Tenn., 29, Chattanooga 30, Knoxville May 1, Lynchburg 2, Richmond 3, 4.

Royce-Lansing Co.: Grant Pass, Ore., April 17, Waterbury 18, 19, Oakland 20.

Robson-Crane Co.: N. Y. City April 15—week.

Rosina Vokes: Chicago April 15—two weeks.

Richard Mansfield: London, Eng.—indefinite.

Skipped by the Light of the Moon Co.: Ogdensburg, N. Y., April 17, Governour 18, Watertown 19, Oswego 20, Fulton, 22, Ilion 23, Little Falls 24, Saratoga 25, Glens Falls 26, Hudson 27.

Seymour-Stratton Co.: Chicopee, Mass., April 22—week.

Sweet Lavender Co.: Marlboro, Mass., April 22, Pawtucket, R. I., 23, North Attleboro 24, Attleboro 25, Chelsea, Mass., 26, Beverly 27, Providence, R. I., 29-May 1.

Sawtelle Comedy Co.: Athens, Pa., April 15—week; Bradford 29—week.

She (Webster-Brady) Co.: Erie, Pa., 17, Bradford 18, Hornellsville, N. Y., 19, Elmira 20, Wilkesbarre, Pa., 22, Williamsport 23, Philipsburg 24, Altoona 25, Tyrone 26, Harrisburg 27, Allentown 29, Reading 30, Easton May 1, Pottsville 2, Scranton 3-4.

Streets of New York Co.: Philadelphia April 15—week; Baltimore 22—week.

Salsbury Troubadours.: Indianapolis, Ind., April 17.

Still Alarm Co.: Detroit, Mich., April 15—week, Buffalo, N. Y., 22-24, Rochester 25-27.

Si Perkins Co.: Millville, N. J., April 17, Mt. Holly 18, Burlington 19, Trenton 20, Tarrytown, N. Y., 22, Mattewan 23, Hudson 24, Pittsfield 25, North Adams, Mass., 26, Hoosic Falls, N. Y., 27.

Shadows of a Great City Co.: Chicago April 15—week.

Siberia Co.: Chicago April 22—week; Lockwood, N. Y., May 1, Rochester 2-4.

Two Sisters Co.: St. Louis, Mo., April 15—week; Kansas City 22—week; Chicago 29—two weeks.

The Stowaway Co.: Bethlehem, Pa., April 22.

Tessie Deagle: Corning, N.Y., April 15—week.

Two Johns Co.: Louisville, Ky., April 15—week.

The Twelve Temptations Co.: Chicago April 15—week; Rockford, Ill., 22, 23, Elgin 24, Peoria 25-27, St. Louis 29—week.

The Main Line Co.: Washington, D. C., April 15—week.

Two Old Cronies Co.: South Framingham, Mass., April 17, Springfield 18, Holyoke 19, Northampton 20.

True Irish Hearts Co.: Washington, D. C., April 15—week.

Thomas W. Keene: Ottawa, Can., April 17, 18, Kingston 19, Belleville 20, Toronto 22—week: N. Y. City April 29—week.

Under the Lash Co.: N. Y. City April 15—week.

Ullie Akerstrom: Boston April 15—week, Amesbury 22-24, Newburyport 25-27, Lewiston 29—week.

Uncle Tom's Cabin (Stetson's) Co.: Quincy, Ill., April 17, Springfield 18, Pekin 19, Peoria 20.

Uncle Tom's Cabin (Rusco-Swift) Co.: Baldwin, Wis., 17, Menominee 18, Durand 19, Alma 20.

Uncle Tom's Cabin (Boston Ideals') Co.: Washington, D. C., April 15—week.

Vacation Co.: Boston April 22—week.

W. J. Shea's Comedy Co.: Plymouth, Pa., April 22—week; Archibald 29—week.

We, Us & Co.: Philadelphia, Pa., April 15—week.

World (J. Z. Little) Co.: Chicago, Ill., April 15—week.

OPERA AND CONCERT COMPANIES.

American Opera Co.: Washington, D. C., April 15—week.

Aronson's Opera Co.: Philadelphia April 8—three weeks.

Bensberg Opera Co.: Red Oak, Ia., April 26, Clarinda 27, Creston 29.

Boston Ideals: Cincinnati April 15—week.

Bennett-Moulton Opera Co.: Dayton, O., April 15—week.

Corinne Opera Co.: Newark, N. J., April 15—week; Hoboken 22—week: N. Y. City 29—week.

Emma Abbott Opera Co.: Kansas City, Mo., April 15—week.

Kimball Opera Co.: Buffalo, N. Y., April 15—week; Utica 22—week; Hoboken, N. J., 29—week.

London Gaiety Burlesque Co.: Chicago April 1—three weeks.

Levy Opera Co.: Oscaloosa, Ia., April 19, 20.

McGibeney Family: Hugesdale, Pa., April 18, Hawley 19, Port Jervis 20, Middletown 22, Ellenville 23, Walton 24, Delhi 25, Rome 29, 30.

MacCollin Opera Co.: New Orleans, La., April 8—two weeks.

McCaull's Co.: N. Y. City March 11—indefinite.

Noss Family: Mount Vernon, O., April 17, Fredericktown 18, Utica 19, Granville 20, Mount Gilbert 22, Crestline 23, Bucyrus 24, Carey 25, Miamisburg 26, 27.

Ovide Musin Concert Co.: Virginia City, Neb., April 18, Carson City 19, Salt Lake, Utah, 22, Denver, Col., 25, Omaha 27, Chicago May 2, Englewood, Ill., 3, Hillsdale, Mich., 4.

Rice Opera Co.: Brooklyn, E. D., April 15—week.

Said Pasha Opera Co.: New York April 15—week.

Stetson Opera Co.: Watertown, N. Y., April 17, Ogdensburg 18, Oswego 19, Canandaigua 20, Baltimore 22—two weeks.

Wilbur Opera Co.: Bridgeport, Ct., April 15—week.

MINSTRELS.

Beach-Bowers' Minstrels: Chicago, Ill., April 15—week.

Dockstader's Minstrels: Connellsville, Pa., April 17, Minneapolis, Minn., 18-20.

Field's Minstrels: Mt. Pleasant, Pa., April 17, Scottsdale 18, Belle Vernon 19, Monongobela City 20.

Gorman Bros.' Minstrels: Peoria, Ill., April 18.

Goodyear, Cook and Dillon's Minstrels: Astoria, B. C., April 17, Portland 18-20.

Gorton's Minstrels: Newark, O., April 17, Zanesville 18, Marietta 19, Parkersburg 20.

Hewitt's Minstrels: New Orleans April 15—week.

Hi Henry's Minstrels: Peabody, Mass., April 17, Woburn 18, Ayer 19, Leominster 20, Fitchburg 22.

Johnson and Slavin's Minstrels: Hannibal, Mo., April 17, Quincy, Ill., 18, Galesburg 19, Rock Island 20.

McNish, Ramza and Arno's Minstrels: San Francisco April 15—week.

Thatcher, Primrose and West's Minstrels: Boston April 15—week; New York City 22—week; Brooklyn 29, week.

VARIETY COMPANIES.

Gus Hill's Co.: Brooklyn, N. Y., April 15—week; Toledo, O., 22—week.

Howard Athenæum Co.: N. Y. City April 1—three weeks.

Harry Kernell's Co.: Philadelphia, April 15—week.

Irwin Bros. Co.: St. Louis, Mo., April 15—week.

London Specialty Co.: Montreal, Can., April 15—week.

Lilly Clay: New York, April 15—week; New Brunswick, N. J., 22, Wilmington 23, Trenton 24, Poughkeepsie 25, Stamford 26, Danbury 27.

May Howard Co.: Pittsburg, Pa., April 15—week.

Night Owls Co.: Newark, N. J., April 15—week.

Rose Hill Co.: Cincinnati, O., April 15—week; Cleveland, 22—week.

Rentz-Santley Co.: Buffalo, N. Y., April 15—week; Cleveland, O., 22—week.

Reilly-Woods Co.: Los Angeles, Cal., April 15—week.

MISCELLANEOUS.

Bristol's Equines: Terre Haute, Ind., April 15—week.

G. Paul Smith: Chetopa, Kas., April 18, 19, Joplin, Mo., 20.

Herrmann: N. Y. City April 15—week.

Kellar: Chicago, Ill., April 15—week.

O. W. Wren: Danielsonville, Ct., April 19, Jewett City 18, Colchester 19, Portland 20, 21.

Prof. Norris' Canines: Salida, Col., April 17, Leadville 18-20.

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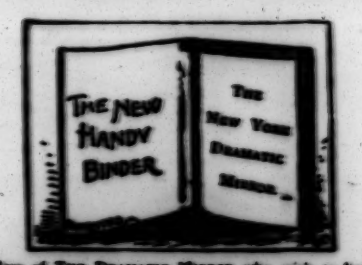

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The *Daily Post*, Tuesday, March 19, 1889, says: "Miss Louise Litta, who made her first appearance in England at the Shakespeare Theatre last night, met with the warmest and heartiest welcome that has yet been accorded. We may be sure that her natural abilities and pleasant manner, as an actress will secure many other engagements, and that the 'spy, dainty, piquant method of her acting is very effective."

The *Sporting Chronicle*, March 19, says: "The Shakespeare Theatre was crowded on Monday night, and the reception accorded to Miss Louise Litta was of the most cordial description. Monday night's performance must have afforded Miss Litta generally the most unalloyed satisfaction. There could have been no question amongst the vast audience—the lady certainly created immense enthusiasm every time she was on the stage. Miss Litta's performance does not consist of the ordinary song-and-dance business, for the impersonation of which we have on several occasions had to commend the United States of America. She can dance, and very gracefully, too, as evidenced in the fandango scene, in which her light and airy tripping was specially noticeable to the critic. Miss Litta also performs with unusual skill on the banjo, and, having displayed her proficiency in these two accomplishments, an artiste might consider herself entitled to rest on her oars and let the balance of the performance look after itself. Miss Litta is, however, above all, an actress in the widest sense of the word. She can be emotional or sentimental by turns, and at will an arrant flirt one minute and a tender, loving woman the next. The company Miss Litta has engaged to support her could not possibly be better."

The *Morning*, Tuesday, March 19, 1889, says: "Miss Louise Litta, who holds the leading part, has a winning manner, a pleasant appearance and an intimate knowledge of her art—all under the environment with which she will conquer."

Morning Express, March 19, 1889, says: At the Shakespeare Theatre a very American drama, and a very American actress, were the attractions last evening, and attracted to them a large house. Of the lady who appears in the title part all that can be said must be complimentary. Miss Litta is pretty, piquant and picturesque, and as the wayward daughter of the millionaire, brought up by a rough backwoods miner, she sustains her self-possession and strength here on the night of her début. She is strikingly attractive, dresses artistically, plays the banjo quite skilfully, has a plentiful command of pathos when occasion arises, and dances with charming good humor. Miss Litta had been on the stage but a very short time when she found her way into the good graces of the audience, who were hearty in their recognition of the excellence of her performance. She is excellently supported. The five acts in which the action of the piece takes place being equal to requiring over seven on the legal stage, the scene of the first act, Boulder Gulch, with its background of Rocky Mountain scenery, being especially excellent."

Times, March 19, 1889, says: "An American drama embodied Chispa, which is now to this country, in this week being produced at the Shakespeare Theatre. Miss Louise Litta, who plays Chispa, is a highly talented actress, and has a very winning and agreeable appearance, moving about the stage in a most graceful manner. The scenery is simply beautiful, and beats everything yet attempted."

The *Stage*, London, March 22, 1889, says: "Of Miss Litta's acting we can only speak in the highest terms. Miss Litta and the author are fortunate in obtaining such valuable aid as is supplied by the company. Miss Litta herself is of the now familiar type of American soubrettes. She is an attractive little lady of strong national characteristics, without doubt a "smart" soubrette in whose ability much pleasure and interest may be shown. She is quick, lively and lissome, dances with a great degree of grace, plays the banjo—in fact, two banjos—cleverly, and sets with much spirit and brightness."

The *Stage*, March 22.—SHAKESPEARE THEATRE, LIVERPOOL.—"Miss Louise Litta made her first appearance in England at the Shakespeare on Monday evening last in Chispa, and has been drawing good audiences ever since. Chispa is a performance somewhat similar to Miss Minnie Palmer's productions, and should be a great success in this country. Miss Litta is certainly an accomplished artiste."

The *Era*, London, March 23, 1889: "Chispa, a New Romantic Play, in a Prologue and Four Acts, by Clay M. Greene. First Produced in England at the Shakespeare Theatre, Liverpool, on Monday, March 18, 1889.

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Doctor Jones	Mr. J. W. Handley
Indian Jack	Mr. Harry Ellinton
Frank Fairfax	Mr. J. Denis Coyne
Harry Greylock	Mr. Ernest Leicester
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Sarah Downey	Miss L. Crawford
Florence	Miss Barbara Huntley

The new American piece produced on Monday at the Shakespeare Theatre, Liverpool, as well as the very pretty and piquant young artiste, who made her first "bow" in the old country, met with a hearty reception. It is pleasant to recognize in Miss Louise Litta one of the many artists America has sent to the old country to delight everyone by their dainty performances. She is charming in appearance, attractive in deportment and talented in the truest sense. While playgoers on this side the "pond" have been accustomed to expect only chic and variety talents in a general musical way, it is refreshing to find that in Miss Litta are admirably combined dramatic, musical and mimetic abilities of a very high order. Chispa is the part of a very rough lot, and, copying their habits, she handles a revolver as deftly as the modern young lady skillfully plays the piano. Vivaciousness and the spirit of mischief are naturally Chispa's chief characteristics. These Miss Litta embodies in the most natural way, but she further displays instrumental and other talents which gave special crispness and attractiveness to the boydenish character. Emotion, too, is more than once required, and here the new and charming American artiste displays power which is worthy of very high praise. Miss Louise Litta's reception on Monday had the true ring of a genuine English welcome."

The *Tattler*, March 23, 1889: "At the Shakespeare Miss Louise Litta, a lady from across the broad Atlantic, is making her first appearance in Great Britain in a romantic play entitled Chispa. Miss Litta is a bright, dashing soubrette, who evidently means to walk into British playgoers' affections right away; and if her versatility of talent, combined with highly dramatic instincts, only "catch on," as they deserve, she will certainly not be left behind."

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